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ABSTRACT

The following articles on teaching English as a second language appear in this issue: (1) "Information for English Teachers" (on testing, literature, teaching reading skills, English in the weakest streams, and new publications); (2) "Relevant Issues in Contemporary Humanism--R.I.C.H.," by O. Zohar; (3) "Matriculation Research Papers in English," by D. Vardi; (4) "Teaching Poems," by D. Vogel; (5) "On Poems of Suffering by W. H. Auden and by G. Milosz," by Y. Allony-Fainberg; (6) "An Appraisal of Approaches to Learning and to Language Learning," by S. Been; (7) "Applied Linguistics at Lund," by N. Berkoff; (8) "Educational Centers in English," by G. Bekerman and I. Lapid; (9) "The Use of the Puppet-Theater in the English Lesson," by I. Tamir; (10) "Composition--Approaches and Evaluation (Part II)," by H. Stern; (11) "Teachers' Experiences in Teaching Gifted Children," by Dr. Zelicovici, M. Appelbaum, R. Lahav and V. Kardosh, and M. Unger; (12) "Can Thinking Habits Be Improved through the Teaching of English?" by E. Einhorn and G. Shoshani; and (13) "News from the Instructional Television Centre," by S. Been, D. Ben-Meir, and S. Kronfeld. Letters to the editor and synopses in Hebrew of the articles and features complete the issue. (AMH)

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Pedagogical Secretariat — English Inspectorate

ENGLISH TEACHERS' JOURNAL (Israel)

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Teachers of English are invited to write short articles, reports and letters to the editor. Please write to "English Teachers' Journal", English Inspectorate, Ministry of Education and Culture, Jerusalem, 91911.

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שרות ההפצה, משרד הבטחון, רח' דוד אלעזר מס' 25, הקריה, תל-אביב 67673.
All previous issues are now out of print.

INFORMATION FOR ENGLISH TEACHERS

Listening Comprehension Test, June 1981

Following is the text of the Listening Comprehension Test given this past Summer and one version of the questions and multiple-choice answers. The test was introduced in Hebrew and then in English, as follows: "Good morning pupils. Today you are sitting for your Bagrut examination in English. In a moment, you will hear the text of your Listening Comprehension Test, which will be spoken twice. During the first broadcast, listen carefully, but do not look at the question-paper. After the first broadcast, you may open your question-paper and read the questions. And now — the first broadcast!" The first broadcast was given by a British female speaker, the second by an American male.

Text of the Listening Comprehension Examination:

Good morning,

Here is a news item which has just come in about schools in France. Our reporter in France has sent us the following report about the last school year in France, which has just ended. This past year, September 1980 till June 1981, the school year did *not* begin at the same time all over the country; instead, the opening of the school year was spread over ten different dates for different parts of the country. In this way, the school Summer holidays ended at different times. The reason for this change was to try to avoid the overcrowding on the roads and railways, which in the past was always caused by the school holidays. Having the school holidays all at the same time had also led in past years to economic problems, because factories and shops used to close when schools closed and families went on holiday together.

This year, the Ministry of Education in Paris allowed each district, each province, each big city, to decide when school holidays should begin and when they should end — within limits of course. For example, school began again in some parts of Northern France on September the 9th, in Paris on September the 16th, and in Corsica on September the 29th.

This change is revolutionary for France, because until now the French educational system was *centralized*, that is to say it was directed from the centre, from the Ministry of Education in Paris. The system was also very *conservative*, and it was very hard to make changes.

The *old* system was so centralized that the Minister of Education in Paris could look at his watch and say that at that time pupils in every Grade 12 class, for example, throughout the country were studying a certain chapter in a certain standard textbook. All pupils were studying the same subject from the same book at the same time if they were in the same Grade. This system

has now been changed, and the Minister of Education told our reporter that he was in favour of a *real* decentralization. *Decentralization* means that decisions may also be taken on the local level, not just by the centre.

Another item of information about education in France is that a number of *teachers' strikes* took place at the beginning of the year. Almost every year, teachers refuse to work and go on strike because they want higher pay. However, the difference this year was that *not* all the teachers went on strike, so that some were working while others were on strike.

The Ministry of Education also asked schools to teach more history. Students of history all over the world learn about Napoleon, the famous French Emperor, and know that one of his most famous battles was at Austerlitz in the year 1805. In memory of this battle, a railway station in Paris is called *"The Austerlitz station"*. But many French people complain that pupils do not learn enough history in school and only know about Austerlitz *the station*, not the famous *victory*.

As a result of teachers' strikes, bad behaviour in the classrooms, and the lowering of education standards in *State* schools, many parents have been taking their children out of the State schools and sending them to private schools, although *in the past* State schools were as good as private schools.

Questions

Circle the most suitable answer.

1. This report is about:
   1) education in France
   b) education in England
   c) teachers' strikes in England and France
   d) summer holidays in France
2. The report states that until this school year, 1980-1981, school holidays:
   a) have been too long
   b) have been too short
   c) have caused traffic problems
   d) have not made it possible for families to go on holiday together
3. This past year, 1980-1981, the Government decided:
   a) to make school holidays longer
   b) to make school holidays shorter
   c) to begin the school year at the same time all over the country
   d) not to begin the school year at the same time all over the country
4. What used to happen with factories during the school holidays?
   a) They closed when the schools closed
   b) They worked when the schools were closed
   c) School pupils worked in the factories when the schools were closed

d) Factories did not want to use school pupils as workers

5. The decision about school holidays was "revolutionary" because until now:
   a) school holidays have not been regarded as an important issue
   b) school holidays have begun at different times
   c) all educational decisions have been made by the Ministry of Education
   d) all educational decisions have been made on the local level
6. The report states that all classes were studying a certain book at the same time. The Ministry of Education :
   a) will change this system next year
   b) has changed this system
   c) has not changed this system
   d) wants to change this system, but schools are very conservative
7. "Decentralization" means a degree of local control over decisions. The Ministry of Education:
   a) supports decentralization
   b) opposes decentralization
   c) agrees to a small, but not serious, measure of decentralization
   d) is still discussing the problem and has not yet decided what to do
8. What does the reporter say about Teachers' Strikes?
   a) the Ministry offered the teachers higher pay in order to avoid a teachers' strike
   b) some teachers were on strike, others were not
   c) all the teachers went on strike
   d) there were no teachers' strikes this past year
9. More history is to be taught because:
   a) too many pupils failed in their matriculation examinations in this subject
   b) Pupils only learnt about great figures like Napoleon and not enough about more modern times
   c) pupils did not know enough about the history of their country
   d) pupils only learnt about the history of their country, and not enough about other countries
10. Parents have been sending their children to private schools instead of State schools:
   a) although State schools are better than private schools
   b) although the teachers in private schools are not as well-trained as the teachers in State schools
   c) because the standard of living has risen so that parents can now pay for private education
   c) because conditions in the State schools are getting worse

Teaching the Reading Skills in English-teachers' conference

The major skill to be fostered in teaching English in Israel is READING — this was the theme of a day conference of teachers of English held in March 1981 in Tel Aviv. While the initial months of learning the language should be mainly (but even then not exclusively) oral-aural, the stress over the 8-9 years in which English is learnt in Israel should be on learning the skills of reading, especially in the secondary school. Learning how to read (i.e. deciphering the written symbols) should be completed within the first year or so of studies and from thence on the concept must be one of READING COMPREHENSION, especially silent rapid reading. The original suggestion of an almost exclusive orientation towards the oral-aural skills in the first year of learning the language has now been discarded in favour of teaching reading during the first year (after an initial oral period of two or three months). Every teacher, especially in the Intermediate Division, must make sure his pupils are able to read fluently.

Lectures at the day conference were the following:

The Reading Skill as the Primary Objective in the Curriculum (Raphael Gefen);
The Linguistics of Reading (Elite Olshtain);
The Psychopathology of Reading (Arieh Wohl);
Teaching Language Through Reading Comprehension (Stella Stattmann);
Reading Literary Texts (Ellen Spolsky);
Teaching Authentic Poetry in the Junior High School (Yitshak Einav);
Teaching Reading to Beginners and to "Beginners-Again" (Ilana Neumark);
Reading and the Eyes (Sheila Been);
Computerized Instruction as an Aid in Teaching Reading (Rahel Ben Moshe, Roberta Stock, Alan Marbé).

English in the Weakest Streams of Secondary Schools

Results of the tests given in Grade 11 of Vocational classes (Practical מסמ"ם and Regular מסמ"ר trends — i.e. pupils not sitting for any final examinations in English) are now being summarized (see JOURNAL 24), but the overall picture seems to be that these pupils did not do well on an achievement test meant for the end of Grade 6! The specially-written achievement test had been tried out successfully in a number of Grade 6 classes in Jerusalem and also used as a diagnostic test for entry to Grade 7; but these Grade 11 pupils were not successful on the whole. It would appear that they are able to translate one-word notices in English ("Police", "Stop", "Yes", etc.) and were able to pick out which sentence in English described a picture; however, a short comprehension passage with multiple-choice questions afterwards was too much for them. It would appear, then, that the limit of comprehension for these pupils is the sentence. Writing was beyond their abilities — even writing their name

in English, let alone writing sentences to describe a picture. Rather surprisingly, they were fairly proficient at Listening Comprehension (marking a picture in a line of five pictures in response to an oral command, e.g. "mark the picture which says 'There are five airplanes.' "). Grammatical choices (multiple-choice qustions involving filling in the missing verb tenses in a sentence) were too difficult, they were not clear about the distinction between BE and HAVE, and were unable to transform sentences from positive to negative or interrogative. However, exercises in formal grammar involving transforming from present to past tense or knowing the meanings of prepositions were more successful — no doubt, teachers had concentrated on these rather minor points (from the point of view of communicative survival). An appropriate syllabus leading to the production of suitable learning texts will shortly be formulated; meanwhile, teachers in these Trends are asked to write to the JOURNAL relating their experiences and offering their suggestions.

ENGLISH LITERARY TEXTS SYLLABUS (internal examination)

תכנית מצומצמת — 3 out of the 4 genres (DRAMA compulsory)
תכנית מורחבת — all 4 genres

	"מצומצמת"	"מורחבת"
DRAMA	1	1
STORIES	2	4
NON-FICTION	2	4
POETRY	5	10

NON-FICTION PROSE: schools will be free to choose any non-fiction prose they may wish, preferably texts connected to other studies in the class.

TECHNICAL or AGRICULTURAL SCHOOLS (מצומצמת) may adopt EITHER the above programme (but NON-FICTION technical or agricultural texts compulsory) OR a reading programme based entirely on six technical or agricultural texts OR a programme of FOUR non-fiction items, and either ONE drama or TWO stories.

The literary texts programme is a list of suggestions and schools may request alternative items if they wish (subject to the approval of the English Inspectorate); however, all items must conform to the principles of curriculum that they be written in good, modern Standard English. Some poems might be exceptions to this principle.

EXAMINATION programme and paper: schools must submit their suggested programme to the English Inspector of the school at the beginning of Grade 11 (1981-1982 year — as soon as possible); they must submit

their suggested examination paper to the English Inspector of the school by Pesach in Grade 12. STRUCTURE of the examination — to be announced (N.B. it will not consist of multiple-choice items). The programme and the examination paper are subject to the approval of the English Inspectorate.

PROGRAMME OF LITERARY TEXTS:

1. Arthur Miller "ALL MY SONS"
2. Arthur Miller "INCIDENT AT VICHY"
3. Tennessee Williams "THE GLASS MENAGERIE"
4. G. B. Shaw "PYGMALION"
5. G. B. Shaw "ARMS AND THE MAN"
6. W. Gibson "THE MIRACLE WORKER"
   (by special permission)
7. T. Wilder "OUR TOWN"
8. Samuel Becket "ENDGAME"
9. Susan Gaspell "TRIFLES"
   (for מצומצמת examinees only)

SHORT STORIES —

1. J. Joyce "EVELINE"
2. D. H. Lawrence "THE BLIND MAN"
3. T. Beachcroft "THE ERNE FROM THE COAST"
4. P. Roth "ELI THE FANATIC"
5. D. Parker "THE STANDARD OF LIVING"
6. B. Malamud "ANGEL LEVINE"
7. B. Malamud "A SUMMER'S READING"
8. F. O'Connor "EVERYTHING THAT RISES MUST CONVERGE"
9. J. Steinbeck "THE LEADER OF THE PEOPLE"
10. J. Stuart "THE SPLIT CHERRY TREE"
11. Pearl Buck "THE ENEMY"
12. S. Maugham "MR. KNOW-ALL"
13. F. O'Connor "MY OEDIPUS COMPLEX"
14. Doris Lessing "A MILD ATTACK OF LOCUSTS"
15. Tillie Olsen "I STAND HERE IRONING"

POETRY —

1. W. H. Auden — MUSÉE DES BEAUX ARTS
2. R. Frost — MENDING WALL
3. R. Frost — STOPPING BY WOODS
4. R. Frost — FIRE AND ICE
5. R. Frost — THE ROAD NOT TAKEN

6. T. Hardy — IN A TIME OF THE BREAKING OF NATIONS
7. W. Shakespeare — SHALL I COMPARE THEE....
8. W. Shakespeare — THAT TIME OF YEAR THOU MAY'ST IN ME BEHOLD
9. W. Whitman — O CAPTAIN, MY CAPTAIN
10. T. S. Eliot — THE LOVE SONG OF J. ALFRED PRUFROCK
11. D. Thomas — DO NOT GO GENTLE INTO THAT GOOD NIGHT
12. Emily Dickinson — BECAUSE I COULD NOT STOP FOR DEATH
13. Emily Dickinson — HOPE IS THE THING WITH FEATHERS
14. Emily Dickinson — THIS IS MY LETTER TO THE WORLD
15. T. Roethke — MY PAPA'S WALTZ
16. E. Robinson — RICHARD CORY
17. W. Owen — FUTILITY
18. I. Rosenberg — RETURNING WE HEAR THE LARKS
19. W. Wordsworth — THE WORLD IS TOO MUCH WITH US
20. E. E. Cummings — ANYONE LIVED IN A PRETTY HOW TOWN
21. J. Milton — ON HIS BLINDNESS
22. William Stafford — TRAVELLING THROUGH THE DARK
23. Denise Levertov — ILLUSTRIOUS ANCESTORS
24. W. Blake — THE SICK ROSE
25. W. Blake — THE CHIMNEY SWEEP
26. W. Blake — THE CLOD AND THE PEBBLE
27. W. Hopkins — SPRING AND FALL
28. R. Burns — MY LOVE IS LIKE A RED RED ROSE
29. P. Shelley — OZYMANDIAS
30. A. E. Housman — FROM THE SHROPSHIRE LAD XL
31. Stephen Spender — 11
32. Tennyson — THE LADY OF SHALOTT
33. C. D. Lewis — WALKING AWAY
34. P. Logan — PICNIC
35. J. C. Ransome — JANET WAKING
36. W. Whitman — A NOISELESS PATIENT SPIDER

New Publications for Vocational Trends — Repeat notice

The Institute for Teaching Aids, in conjunction with the Technological Department of the Ministry of Education and Culture, has now issued three titles in the "English Practice for You and Me" series by Shlomo Carlebach. These titles are suitable for very weak classes in Vocational schools and can be used independently or as supplements to textbooks. The titles are:

"MECHANICS", price 10.30 shekels (post paid 12 shekels)
"MATERIALS AND TOOLS", price 11.50 shekels (post paid 13 shekels)
"NUMBERS", price 9.40 shekels (post paid 11 shekels).

The books are available from the Distribution Department, Institute for Teaching Aids, Rehov Ibn Gavirol, 119, Tel Aviv, 64047 (המכון לאמצעי הוראה), Telephone: 03-223711.

Repeat Notice:

Everyman's University — Certificate of Further Studies in English
תעודה בלימודי השלמה למורים לאנגלית

Everyman's University announces the following new course designed especially for teachers of English: a 350-hour academic course in Linguistics, the Structure of English, Modern English Literature, and Education. The course is especially designed for teachers of English as a Foreign Language in Israeli schools who are currently qualified to teach that subject up to Grade 10. The Certificate will be recognized by the Ministry of Education as a qualification extending their licence to include Grades 11 and 12. The course is particularly recommended for —

1. Israeli-born teachers whose academic training was mainly in British and American literature.
2. Immigrant teachers from English-speaking countries with degrees in subjects other than English.
3. Immigrant teachers qualified to teach English in Israel up to Grade 10.
4. Teachers of English who are already qualified and licensed to teach up to Grade 12, but whose academic training was in English literature, will also benefit from this course.

The course will cover the following areas:

1. Introduction to Modern Linguistics (with special emphasis on applications to language teaching).
2. Structure and History of English (with special emphasis on contrastive analysis and on pedagogical implications for speakers of Hebrew or Arabic).

3. Chapters in 20th Century British and American Literature (students will be permitted to choose from a selection of texts in poetry, prose fiction, drama, and critical theory).
4. Chapters in Educational Theory, Psychology and Psycholinguistics (with special emphasis on the history of foreign language teaching).

The course will be based on written materials (mainly in English, but some in Hebrew). Tutorial assistance will be provided at periodic meetings, and facilities will be available for students to contact their tutors by telephone. Audio-visual aids will also be supplied. There will be final examinations in all subjects, and students will be expected to present at least one paper of medium length (5,000-8,000 words).

The first subject-block dealing with *Approaches to Modern Linguistics and Contrastive Analysis* (English-Hebrew/English-Arabic) is now available. It is offered as a 4-month course of studies, and a preparation-load of some 10-15 weekly hours is recommended.

For further details please contact:

The Registrar
Everyman's University
16, Klausner Street
Ramat Aviv, Tel Aviv
P.O. Box 39328.

מחלקת המרשם
האוניברסיטה הפתוחה
רח' קלאוזנר 16
רמת אביב, תל-אביב
ת.ד. 39328

The English Curriculum for Schools

The Curriculum (Grades 5-12) is available from 'Maalot' publishers, price at the time of going to print 7.00 shekels (including postage). Every teacher should have a copy of the Curriculum, and Teacher-Trainers and Teacher-Counsellors should all ensure that their 'charges' have a copy. The Curriculum is an indispensable part of the programme for studies for Teacher-Training (Pre-Service and In-Service). The address of the publishers is: Carlebach 29, Tel Aviv (Tel.: 03-284191). Individual copies of the Curriculum can be obtained from the branch of the publishers at Rehov Borochov, 20, Tel Aviv. Schools may order copies by means of the form sent to them from the Curriculum Centre, Ministry of Education and Culture.

British Council School-Lending Library

The British Council in Tel Aviv and Jerusalem runs Lending Libraries of sets of Simplified Readers (Stages 1-6) for use in schools. The annual membership fee is currently 120 shekels for each class. Membership of the Library entitles

a teacher to borrow one set of books for each subscription. Books may be changed as frequently as the teacher wishes. Teachers in Tel Aviv and Central Districts should contact the ELT Librarian. The British Council, 140 Hayarkon Street, Tel Aviv. Teachers in the Jerusalem District and in Haifa, the North and the South (for whom a postal service is available) should contact the ELT Librarian, The British Council, Terra Sancta Building, Jerusalem, P.O. Box 7437, Mikud 91 072, for catalogues and further details.

"Why Britons are Lousy Linguists"

The London prestige newspaper "Sunday Times" published an article under the above title in its issue of 26 July 1981, in which foreign language teaching in Britain and France was severely criticized. The article begins by quoting an official French report which stated, "After six or seven years of being taught a foreign language, 99 per cent of pupils are incapable of forming an original sentence, of reading a newspaper article or of conversing with a foreign child of their own age in his language... If parents imagine that their children learn a foreign language at school in order to be able to use it later in life they are totally mistaken...", and then claims that the state of foreign language learning in Britain, the U.S.A. and Australia is just as bad.

The English and the French are incapable of speaking other languages, claims the article, because both countries were great powers in recent history, ruling colonial empires whose peoples were compelled to adopt the imperial tongue; moreover, both languages still have the status of world languages — "We thus expect others to learn our language and, indeed, there is the subconscious fear that, if we speak theirs, they will stop learning ours." In England, matriculation results showed a 40% rise between the years 1965-1978 in all subjects except for French and German, which showed a 15% decline.

The newspaper's suggested solution is to improve the teaching of foreign languages in schools. Modern language instruction is still dominated by the classical languages, which were taught 100 years ago to train the mind and instil civilized values — not for language proficiency. "So modern languages came to be taught as if they were dead, with the emphasis on written precision, language structure and great literary works". Even now (1981), a quarter of the marks in the British matriculation examination in French are given to answers in English on set literary texts and another quarter for written translation. Ten per cent are given to reading comprehension and 10% for listening comprehension.

The article claims that the hierarchy of skills should be the opposite. "SIGNIFICANTLY, HOLLAND AND ISRAEL — TWO OF THE MOST

SUCCESSFUL COUNTRIES IN TEACHING FOREIGN LANGUAGES — HAVE NO COMPULSORY WRITING TESTS IN THE MAIN SCHOOL EXAMS."

The official French government report believes that the state of language teaching in France is so poor that "the more the teachers teach, the less the pupils learn", and suggests instead that pupils take intensive full-time courses at special language centres, lasting two or three weeks each year, backed up through the rest of the school year by sessions in school stressing oral proficiency.

Hints on Pronunciation for Foreigners

from David Mackay, ed. "A Flock of Words"

I take it you already know
of tough and bough and cough and dough?
Others may stumble but not you,
on hiccough, thorough, laugh and through.
Well done! And now you wish, perhaps,
to learn of less familiar traps?

Beware of heard, a dreadful word
that looks like beard and sounds like bird.
And dead: it's said like bed, not bead
For goodness' sake don't call it 'deed'!
Watch out for meat and great and threat
(They rhyme with suite and straight and debt.)
A moth is not a moth in mother
Nor both in bother, broth in brother,
And here is not a match for there,
Nor dear and fear for bear and pear.

And then there's dose and rose and lose —
Just look them up — and goose and choose,
And cork and work and card and ward,
And font and front and word and sword.
And do and go and thwart and cart —
Come, come, I've hardly made a start!
A dreadful language? Man alive!
I'd mastered it when I was five.

T.S.W.

Journals for English Teachers

In addition to the ENGLISH TEACHERS' JOURNAL (ISRAEL), two other periodicals are published for teachers of English in specific fields. They are ENGLISH TEACHING GUIDANCE, published by the Rural Education Department of the Ministry of Education and Culture, and HINTS AND NOTES, published by ORT for English teachers in the Technical schools run by the ORT network.

New Publications for the Secretarial Trend

Two booklets in the series for the Secretarial Trend reported in our last issue have now been published by the Institute for Teaching Aids; they are IN THE OFFICE and THE RECEPTIONIST. A Teacher's Guide to the series and a third booklet DIRECTIONS are now in the press. Authors are the teachers Naava Horovitz and Tali Glass; the price of each booklet at the time of going to press was 7 shekels.

New textbook: ESH 4/5 Reader for Grade 6

This Reader (to accompany the 4/5 LANGUAGE book) is now available; the Reader is a book of readings, vocabulary exercises, comprehension activities and role-playing. Part One consists of five units: Back to School, Our Neighbourhood, Pets, People and Places in Israel, Facts and True Stories; Part Two consists of well-known fables and Part Three of stories about Louis Braille, Stamps, Helen Keller, Blue Jeans, Television and Richard the Lion Heart.

New Textbook for Grade 10 as Part of the Multi-Media Course

See the article NEWS FROM THE INSTRUCTIONAL TELEVISIONAL CENTRE in this issue of the JOURNAL. The book ON THE MOVE is the first core booklet of the course HERE, THERE AND EVERYWHERE — a multi-media course for pupils from Grade 10 upwards. The completed course will consist of six pupils' core booklets, each accompanied by one or more telecasts, an audio cassette, ditto master sheets and a Teacher's Guide. ON THE MOVE explores the theme of travelling and is divided into two sub-topics: places around the world and people from all walks of life. The audio-cassette contains 13 segments which are directly integrated with activities in the core booklet and promote a variety of listening skills. Three telecasts depict the adventures of a Canadian teenager during a hitch-hiking trip through Canada; they serve to expose and sensitize pupils to the sound of natural spoken English, to broaden horizons and provide a unifying context for class activities. The

ditto masters provide optional activities, some of which are directly related to the core booklet and others are expansion on the general theme. The Teacher's Guide explains the principles underlying the overall approach and provides detailed suggestions for presenting the various activities and telecasts.

Two Extra Hours Per Week שעתיים שהיה בבית־הספר

Schools will by now have decided what particular activities teachers will be undertaking during these two extra hours. The following are some suggestions for consideration:

1. teachers work together to set up a Resource Centre for individualized self-instruction, a library corner, etc. (worksheets, reading cards, visual aids, tapes, supervisory duty in the Centre);
2. individual pupil guidance in his/her written work (explaining errors, hints for composition writing and other tutorial work connected with written expression);
3. individual pupil guidance in extensive reading (guidance in the choice of extensive reading material taken from the school library, British Council lending libraries etc., discussion with the pupil about the Reader he/she has completed);
4. individual remedial work with weaker pupils, especially in heterogeneous classes (including further explanation of language points, setting alternative or additional assignments);
5. individual guidance in the self-instructional studies of very advanced pupils, especially native or near-native speakers of English (reading and writing assignments, discussion of their reading and of their written work).

NEWSPAPERS FOR SCHOOLS

ENGLISH NEWS & JUNIOR ENGLISH NEWS

ENGLISH NEWS and JUNIOR ENGLISH NEWS were acquired by THE JERUSALEM POST this summer. These two English language news magazines are intended for tenth, eleventh and twelfth graders, and pupils in junior high schools.

The news magazines, which come out nine times a year, are now edited by Susan Bellos Minkowich. The new management plans to keep many of the magazines' earlier features, but also aims to provide good youth journalism. It will draw on *The Jerusalem Post* editorial staff, but it is very interested in teachers' contributions and participation.

For further infor.nation please write to:

ENGLISH NEWS & JUNIOR ENGLISH NEWS
THE JERUSALEM POST PUBLICATIONS
P.O.B. 81
JERUSALEM 91 000.

or call (02) 528181.

GOOD TIMES

P.O.B. 3576, Jerusalem 91 035. Tel.: 02-525353
publishers of special monthly newspapers of simplified English

GOOD TIMES for Grades 7, 8, 9
JUST FOR YOU for Grade 6, weaker 7
ABC TIMES for Grade 5, weaker 6, good Grade 4.
Free Teacher's Guide with every issue, containing suggestions for using the material.

For information about ordering the newspapers, please apply to the publishers.

GUIDE TO THE GEMER EXAMINATIONS AND SYLLABUS REPEAT NOTICE

This Guide for teachers preparing pupils for the GEMER (2 point) level examinations is available from

שרות ההפצה, פירסומי הממשלה, רח' דוד אלעזר 25, הקריה, תל־אביב 67673

The title of the book is "THE TWO POINT ("GEMER") EXAMINATION IN ENGLISH" but please order according to the Hebrew "בחינות גמר באנגלית" price 16 shekels including postage. The contents are: Examination Requirements for the Two-Point Examination in English, A Suggested Syllabus for the Two-Point Programme (Aims, Language Skills, Language Activities), and a collection of past examination papers, 1976-1980. The Two-Point Examination is at the Gemer NOT the Bagrut level and these two points are NOT counted as part of the points required for the Bagrut certificate (except for new immigrant pupils — see below). The categories of pupils sitting for this examination are:

a) pupils in Technical and Agricultural schools sitting for the "Secondary School Leaving Certificate" מסמ"ת־גמר; this examination is obligatory for pupils in the Technical and in the Secretarial-Tourism Trends (Secretarial — also for מסמ"ר), but is optional for pupils in the other Non-Technical

Trends. The examination is externally set and externally graded and is accompanied by an INTERNAL test (internally set and graded) in the Special English learnt in that Trend and in oral proficiency and listening comprehension. This Internal test must be approved by the English Inspectorate.

b) pupils in "Academic" and "Comprehensive" schools, who sit for the same examination, which is externally set but internally graded: in addition, there is an internal oral proficiency and listening comprehension test.
c) students in Teachers' College or about to enter Teachers' Colleges may sit for this examination (externally set and graded: no internal component at all) for all Teacher-Training trends except for students intending to teach in the Intermediate Division.
d) new immigrant pupils who began studying in Israel in Grade 9 or above may sit for this examination and have it included in the number of points required for the Bagrut certificate, on condition that until Grade 9 at least they were studying in non-English-speaking countries and that they be examined in the BAGRUT examination in another language (e.g. their mother-tongue) at the level required for Bagrut.

In general, the level of achievement expected for pupils sitting for this examination is that laid down in the Curriculum as appropriate for the end of Grade 9, with the stress on vocabulary rather than on grammar. The examination consists of Reading comprehension passages (one requiring answers in English and the other in Hebrew or Arabic) and language exercises.

RELEVANT ISSUES IN CONTEMPORARY HUMANISM — R.I.C.H.

AN EXPERIMENTAL PROGRAM FOR GRADES 11-12

by *Ora Zohar*, Hebrew University

In his beautiful book, *Man's Search for Meaning*, Victor Frankel describes his experiences in the concentration camps and the development of his "third school of psychology" — Logotherapy. Frankel, a psychiatrist-scholar-survivor, believes that only a sense of meaning can give Man the courage and strength to live. Thus, Everyman's journey through life should be a search for that meaning which will prove of special significance to him.

On a personal level, one aspect of Logotherapy has been a desire to invest Teaching Life with meaning above and beyond skills, syntax or structures. It impelled a quest for activities involving reflection, introspection, discussion and exploration of issues during the many many classroom hours spent with pupils.

Dozens and dozens of colleagues throughout the country throughout the years have shared that quest, milking the Enemy, Miss Brill, Leader of the People, Eli or Eveline for every drop of meaning for our pupils.

This experimental program attempts to do what many of us have done intuitively, sporadically and haphazardly in a structural systematic way.

The program was born in recognition of three factors:

1. Teachers' natural need to add a depth-dimension to their Teaching Life.
2. The mandate of all teachers to help young people consider humanistic issues and an approach to moral decision making.
3. The golden opportunities possible in 4-5 hours of classroom contact enjoyed by most English teachers.

The decision to develop such a program was made by the Ministry of Education, the English Inspectorate and the Hebrew University of Jerusalem.

The RICH staff began to work and write early in the school year 1980-1981 and twelve teachers were invited to be field staff members who would use the experimental material in their classes.

The following excerpts from the first units may illustrate the nature of the programme.

"Dear Colleagues,

As language teachers, communication is our business. As educators in Israel, we can direct classroom communication towards significant humanistic issues. Our perception of the 11th and 12 grade English classroom as an ideal setting for serious thought, readings and discussions, has led to this experimental values curriculum.

The concept is of a series of mini-units, each built around a particular theme, affording texts and exercises in which language skills are involved in a search for meaning. Each unit attempts to provide structured opportunities for reading, talking and thinking about cardinal issues with the young people we teach. Our interest lies less in any particular "answer" than in legitimizing the asking of questions, the raising of contemporary humanistic concerns in our classrooms.

It is absolutely clear that the program's chance of success depends on intelligent, sensitive presentation by classroom teachers. For that skill and sensitivity, we thank you in advance!

UNIT ONE (4-5 lessons)

The basic theme of Unit One is the value of human life in our time. The texts focus on human beings in great need, in clear danger, in full view of much of the civilized world. The first three lessons present narrative accounts

of two different groups of refugees (1939, 1979) and two poems inspired by world response. The final lesson notes the complexities of moral decision-making and presents one possible approach to clarifying moral priorities within a reality of restraints and limited resources.

You may choose to use the unit once a week for a month, or devote a block of lessons to it all in one week. Suggestions are made for presentation, class activities and homework; each of you knows what is appropriate for your own class. Your insights and comments will be greatly appreciated, and will shape later versions of the curriculum.

Thank you for your cooperation,

The RICH staff,
Jerusalem,
January, 1981"

Specific examples of activities in Unit One include:

THE JERUSALEM POST, JANUARY 14, 1979

VIETNAM REFUGEES

To the Editor of *The Jerusalem Post*:

Sir, — Thank G-d for the Israeli Cabinet's decision to allow at least 100 Vietnamese refugees to come to the country; after all the suffering Jewish refugees were exposed to in the past, this is a heart-warming example.

May Israel's example speak to the hearts of many countries and governments, for the sake of all those Vietnamese refugees who had to pay the price for the "peace" that was worked out for them, now floating on the seas!

G-d bless Israel for her show of humanity.

JAN WILLEM
VAN DER HOEVEN

Jerusalem, 14th Jan. 1979

Sir, — Despite the great pity we feel for them, it is ridiculous for us to accept a second batch of Vietnamese refugees at a time when we expect a large exodus of Jews from other current trouble spots and the Falashas are almost doomed.

Greater nations are under the obligation of absorbing them.

HAYIM MOSES

Tel Aviv, 14th Jan. 1979

8. Pairs: Role-Play: A meeting between Van Der Hoeven and Hayim Moses
   a) Develop your point of view
   b) Then list points in each argument
9. Teacher hears several lists. Limited class comments.

Homework: Choose One

1. Write a dialogue between H. Moses and Van Der Hoeven.
2. Write a dialogue between Captain and Co-captain of one of 4 ships (that did not pick up the Boat People).
3. Write a radio-telephone, Captain Tadmor and Yehuda Ofer.
4. Write a report by Thomas Wilson to Washington.
5. Write a poem, letter or diary entry by passenger aboard refugee ship.

10. Rambam's guide for moral decision making.

"Dear Colleagues,

This mini-unit is designed to involve our students in reading, thinking, discussing and writing about humanistic issues. The theme of Unit Two (2-3 lessons) is Laughter and Humor, appropriate for the Purim season.

One central goal of this unit is:

> Pupils will consider the functions of laughter and humour for Man — in a society, in a group, as an individual.

This goal generates specific objectives, which then direct our choice of tests and activities.

Objectives: Pupils will read different definitions of laughter and humour.
Pupils will discuss these definitions with each other.
Pupils will discuss the perceived value of laughter in a society.
Pupils will explore their own tastes in humour.
Pupils will explore the humour of older people they know.
Pupils will distinguish universal humour from "in-group" humour.
Pupils will read about Jewish parody, the original "Jewish humour."

As another "standing goal," as it were, of the language classroom is, as always, maximum communication, pair activities, small group discussions, and a panel presentation are suggested in addition to several brief full class discussions.

We appreciate your continued cooperation and look forward to an ongoing reciprocal relationship which will shape future versions of the programme.

Have fun!

Thank you,
The RICH staff,
Jerusalem,
February 1981"

Participating teachers have been generally positive in their response and evaluation. Feedback from pupils themselves has been interesting.

Feedback from Pupils after using Unit One (Feedback as she was written!)

"...In general I think it is a great idea to do so (educate) through the English lessons. So we learn English and in the same time achieve a second target. Many teachers are not Israel-born and I think that they can bring to the Israeli student the feeling of being homeless, just as you did!"

"...In my opinion this programme is very important as a part in education of patriotism and especially for us as the generation of the future in Israel. I was very proud from the heartening example of Israel. It gives me a great feeling that we have a wonderful country that not only can give help to poor people but can give an example to all the countries."

"...I think that the programme has showed many advantages and it was an excellent idea to bring it to the pupils in schools. To me, personally it gave a lot and it really enriched my knowledge. It made me think and be aware of things that weren't on my mind at all. It was very interesting, it's not the usual studies and anybody could say his opinion, to talk, discuss things, and *people weren't passive*. I think that that fact proves the best that people got interested in this programme."

"...I think this knew programme should be learnt in more classes."

"...I think this programme just gave us something important to think about but I don't know if it will make people to stay here."

"...I am for this project of education to love the country and face reality. Somehow it had a great advantage learning it in English, paying it more attention because it is not our native language."

"...When I read the article of the Rambam, I understood the problem and I found a new door to open and to look in another way on our refugees. The leson we disgust the Jewish problem was the nictest lesson I had in this unit, and I feel most of us enjoyed learning and looking at the problem for new point of view."

"...I think it was too long and in the end I became bore from it. *But* — the programme is very good. I read some articals here that I never saw them before. The pamphlet brought to me again some thoughts about our problem and our situation."

"...I think that this programme is very interesting and succeeded to get to the point and to describe us the feelings of people that have nowhere to go. It do that in a very varied way): poems, articles, opinions of different people, articles from different newspapers and from different countries. We can see the mentality of different countries in comparison with ours, and that makes us proud of Israel — this little country, with her problems and troubles does what other bigger and richer country didn't do."

"... Thinking backward I don't remember details from the articles, I remember the ideas that came up in the discussion. In my opinion education has a lot to do with the identity of a person with his country. Education means at home and at school. This was the interesting part of the programme which I liked the best."

"... The subjects that the programme brought for us made me think about subjects that I never thought of before. If this is the aim of this programme, I must say that it reached its aim."

Eight to ten mini-units are being planned, perceived as *supplementary* reading for a school year. An intensive workshop using the RICH programme was held at Bar-Ilan University in Summer 1981. If you teach a Grade 11 or Grade 12 class and would like to join us at RICH, please contact either your local English inspector or Ora Zohar, RICH staff, Hebrew University of Jerusalem, Mt. Scopus (School of Education).

MATRICULATION RESEARCH PAPERS IN ENGLISH

by *Dov Vardi*

The preparation of matriculation research papers (עבודות-גמר) is nothing new in our secondary schools. The idea was developed in the early days of the State of Israel, and has been spreading during the past years. The programme has not only been strongly emphasized in the kibbutz schools, but in several city schools as well, and in particular at the Bet Sefer Reali (Haifa), which pioneered this form of broadening the Bagrut examinations.

What is the purpose of these papers ?

a) To give the student an opportunity to further develop his intellectual interests in such fields as are not covered in his ordinary course of studies, or to deepen his knowledge of methods and areas in a major subject of his choice.

b) For those who prefer this kind of work to a written "external" examination — that is to say, a project which they can develop at their own tempo and in their own manner — here is the opportunity to do so without losing any "points" needed to complete their Bagrut.

c) To provide a kind of pro-seminar training in the preparation of longer papers on well-defined themes, bringing them one step ahead in their future university studies.

The experience gathered throughout the years has demonstrated that all these purposes are more than satisfactorily fulfilled by these papers. Inquiries that we have made and follow-ups have all indicated that students preparing these "avodot-gemer" papers do enjoy the experience of "working on their own" and a certain independence which serves them well in their advanced studies. Writers of papers in chosen fields have gone on to careers in these fields.

A very important facet of this pedagogical method is the need for each student to work with a professional tutor, who is an expert in the fields chosen and is well-versed in the methods of scientific research. The meetings with the tutor in a one to one situation often turn into the highlight of the student's scholastic career.

These papers, on condition they are approved by the Inspector for Research Papers (עבודות גמר) and directed to the Examinations Department of the Miinstry of Education and Culture for evaluation, will earn 4 points (and in some cases, even five) for the student. Actually, most of these "avodot gemer" students hardly need these points, and they usually supplement the 20-21 points ordinarily required. (A student may attain 25 points, should he want to). Thus, a student doing the new "external" examination in English from 1983, as well as a paper in English, will be earning no less than 8 points in English, and possibly 9.

What should a good paper contain ?

1) a theme focusing upon a particular problem calling for inquiry;
2) a logical, cohesive argument and structure;
3) independent work, but not necessarily "original discoveries";
4) proper use of sources and bibliography.

Papers are examined by experts, who are required to meet the students as well as read and evaluate the papers. This colloquium is not so much an examination as a mutual discussion in which the examiner is requested to try and discuss with the student the development of his theme. He must also point out his reservations and make the necessary comments.

We are at present conducting a survey to inquire of students how they reacted to their meetings with the examiner, and how they assess their final evaluation and mark. In a majority of cases they have reported satisfaction.

Research Papers in English

The purpose of this article, however, is not to discuss the principle of these "avodot gemer" in general, important as it is as a background for those not acquainted with this method. What we want to arouse among English teachers

is a readiness to undertake the guidance (directly or indirectly) of some of their VERY GOOD students towards the preparation of papers in English. These students must of course be on a very high level of English proficiency, on a *native-speaker* or *near-native-speaker* level. A paper should be 5,000-6,000 words long.

Until now, there have been very few students writing these papers in this area. We shall try to suggest kinds of papers that may be prepared by these very advanced pupils. New immigrant pupils (up to three years in the country) may use English, if it is their native language, in writing a paper on *any* theme. "Veteran" native-speakers and very advanced non-native speakers, however, must remain within the confines of **English as a subject** in the choice of a theme.

The theme chosen, then, would be any theme proper to literature or language — similar to that which may be written in Hebrew in "ספרות" or "לשון". Some suggestions:

1) *creative writing in English* (essay, story, poetry, drama); in such cases it is required to add to the work presented an accompanying essay on some of the problems encountered in writing, or an essay on the genre, etc.

2) *a critical paper* on an author, two or more of his/her books (preferable to a single work, except it be worthy of an extensive treatment) or six short stories; such a paper need not bear the character of an academic study with numerous critical references — the student may express himself independently and use a critical apparatus he may have acquired in his Hebrew literature studies; examples of this type of paper are — American Jewish literature of the twentieth century. Royalty in Shakespeare's Tragedies, The Common Folk in Shakespeare, English Poetry of the 1930's, or studies in some aspect of the work of Charles Dickens, Jane Austen, G. B. Shaw or other authors.

3) *translation* into English of literary and other work or an examination of existing translations; the student must include a discussion of the problems he encountered in translation, and examples of his drafts; the translation should should not be of a work appearing in the curriculum, although it may be by an author represented; if the student discusses the principles of translation in general, he must demonstrate how they were applied in his paper.

4) a study of a particular aspect of the *English language*, such as a description of a dialect or register in the language, the contrastive analysis of some aspect of Hebrew and English, a theme connected with the history of the language, or the language of a particular writer.

5) a theme concerning *society and culture* in an English-speaking country provided it has linguistic or literary implications, such Television, the Press, Youth Culture.

Further information as to themes that have been written in English may be found in the CATALOGUE OF *AVODOT GEMER* (1978-1979) and the coming catalogue (1980-1981). There is also the BULLETIN FOR PRINCIPALS CONCERNING *AVODOT GEMER* (ידיעון למנהלים), which carries current news about schools and projects. The Inspector for *Avodot Gemer* and the English Inspectors will be happy to advise teachers interested. Suggestions for papers, which should include an outline of the paper and a bibliography, should be sent to me at the Ministry of Education and Culture, Jerusalem 91 911. The final date for the submission of the suggestion for approval is February (טבת) in Grade 11.

TEACHING POEMS

by *Dan Vogel*, Michlalah — Jerusalem College for Women

Introduction

1. This article proposes a method of teaching a poem. The method has been tested in classes of socially-disadvantaged children in Jerusalem, Grades 5 and 6, by my colleague, Mrs. Rivka Shapira. In addition, student teachers in the English Department at Michlalah also experimented with it in Grades 6-9 in religious schools, where the children were middle-class.

I stress the socio-economic background of the pupils because in discussions with the student teachers arose the suggestion that socially-disadvantaged children might not have the mental experience or orientation to respond profitably to the challenges in this proposed method. Other young discussants disagreed. Those who have considerable experience teaching children of this kind whom I have questioned also disagreed. Nevertheless actual experimentation has been sparse and I urge teachers who try this method with such children to report the results either to me or through the JOURNAL.

2. The theoretical basis of the method may be found in my article, "The Fancy and Imagination and the Teaching of Literature," *Journal of Aesthetic Education* (University of Illinois), January 1981. (I shall be happy to send a reprint to anyone requesting it: write me at Michlalah, P.O.B. 16078, Jerusalem 91 160. Essentially, the hypothesis has four principles:

a. The core of the poem, and therefore of the method of teaching it, is the imagery (not the emotional reaction, theme, etc.).

b. The imagination of the reader operates in the same way as the imagination of the poet.

c. Therefore, meaning (and the excitement of deriving meaning) can be discovered by the reader, along with the poet, from physical images.

d. Therefore, interpretation, controlled by the poem's expression, structure, and context, can be engendered by the student-reader and need not be dictated or narrowly-directed by the teacher.

3. The poem that I shall refer to in the course of outlining the method is:

COVER

Red leaves flutter,
Yellow leaves fall,
Brown leaves gather
Along the wall.

Brown leaves huddle
Against the grey
Stones some farmer
Set one way.

Between two pastures.
Curled leaves keep
Any wall warm
When winter's deep.

— *Frances Frost*

We shall assume that this poem fits the linguistic and intellectual level of the class. In a previous article in the ENGLISH TEACHERS' JOURNAL, No. 21, May, 1979, pp. 34-5, I outlined some criteria for the selection of a poem.

The Method

Stage I: "Poem-readiness"

A. A Game of Psychological Association

Do not tell the pupils that you intend to teach a poem! Keep this intention a deep secret until later. At this stage, just play a game of psychological association using *non-contextualized* images. However, secretly select the images from the poem you have in mind to teach. Tell the class that you are going to dictate or to write certain words on the blackboard, one after another, with a sufficient interval between them so that pupils will be able to write *any and all thoughts* that come to mind in response to these words. Exemplify by writing a popular image on the board, "black," or "night," for example,

and ask the class for their responses. Write all responses on the board, without comment. Erase.

Now distribute paper to the class. Dictate or write each image, leaving enough time for writing several responses. "Brown leaves," "wall," and "winter" were images used in the experiments.

After the class has finished writing the responses to the last of the images, ask the students to read out their responses to each image. As the responses are read back, write them under one of two columns: *literal* (those that are merely physical description or pragmatic); *meta-literal* (those that tend beyond the descriptive toward the threshold of symbolic meaning). For example, responding to *winter*, "cold," "snow," would be listed under literal; "things die," "afraid" under meta-literal. No discussion yet.

B. Meeting the text of the poem

Now distribute the poem.

Read it aloud. Allow normal speech patterns to convey the meter, the rhyme, and the surface meaning.

Clear difficulties of vocabulary. There are apparently no syntactical problems in "Cover." Most fine poems have only minimal problems of syntax.

Stage II: Determining the facts of the poem

Re-read the poem. Ask:

Who is speaking? To whom? Where? When (day, part of day, season, whatever is appropriate)? Paraphrase the "plot-line" of the poem, that is, the sequence of actions that can be pictured. (This may require close reading of the text, but should NOT involve deriving the theme of the poem at this stage.)

In our poem, the speaker is apparently the poet, telling the reader about something she saw. The action takes place in autumn, with the speaker looking back to the end of summer and forward to winter. She is telling us what happens to leaves (the plot): when they are red, they flutter; when they turn to yellow, they fall, when finally they become brown on the ground, they gather along the wall, huddle against the stones, and curl up for the winter.

Stage III: Explication

(Two caveats: (a) Explication can come only with a second, line-by-line, stanza-by-stanza reading of the text.

(b) The order of discussion outlined below is entirely artificial. It represents only what ought to be part of the discussion somewhere.)

A. Imagery

Begin with obvious questions: what objects (pictures, images) are mentioned in the poem? At this point, some students most likely will realize that several of these images had been given as part of the game of psychological association.

Now the teacher can go on to deeper meanings: what do these objects mean in terms of the poem? Do you think that the poem has changed the meaning of these images from the meaning given to them when they were non-contextualized? (Obviously, the questions will have to be worded to suit the group.)

Further deepening, leading to irony, perhaps: Isn't it strange that dry, brown leaves — so weak and breakable — can keep a wall warm! Why does the wall need the protection of the dry leaves?

Stage IV : The Theme of the Poem

At this stage, after a running explication, the time has come to put the poem back together again by asking summary questions of theme. What does the poet intend to say? How do you know this is his intention (in those poems, like "Cover," where overt statement of the theme is not present)? How does the poet want US to respond to the theme of the poem?

One summation would be: The poet is trying to convince the reader that leaves may be dry and weak, but they have a purpose nevertheless. Also, though they represent a coming to an end, brown leaves also represent strength and the future, for once their job of keeping the wall warm in winter is over, spring has come again. This cycle of death and rebirth happens every year, so if we are ever in a state of "brown leaves", we can remember what the poet told us about the brown leaves she saw and wrote about, and we can look at things a bit differently and hopefully. A common thing like brown leaves has taken on new meaning, and so may many common things.

I would like to say two things about this interpretation. First, "different" interpretations are not only possible but welcome. I believe that the difference will lie in sharpening or deepening the interpretation, and will not be different in the sense of going beyond the framework of meaning intended by the poet. An *opposite* interpretation probably will not satisfy the images, structure, and plot of the poem. Encourage the students to offer "different" interpretations.

Thus, a student may focus on one image — *wall,* for example. A wall is a separation, that's why it is "grey" in color (that is, no color at all, negative), and that's why it is only "some" farmer's wall, nobody specific, another negative. So when the leaves keep the wall warm it is showing that even a negative thing needs help, maybe *because* it is negative. It doesn't make any difference that the wall will not fall down even if it is cold; the leaves, coming from colors, have to do the right thing.

Second, it may be noticed that the interpretations suggested here contract to personalization. Some critics frown on personalized interpretations. I do not. If such an interpretation is within the framework of the text, I see no reason why a poem sould not be made individually meaningful, related to an individual's own experiences, fears, and aspirations.

Stage V: Evaluation

The question, Do you like the poem? must always be followed by the question, Why?

Research into the response of young readers to literary works has shown that individual life and experience form a great deal more of the criteria of evaluation than aesthetic, "literary" criteria. (See Elizabeth Cole Morris, "Critique of a Short Story: An Application of the Elements of Writing about a Literary Work," *Research in the Teaching of English*, X [Fall 1976].) Consequently, teachers should encourage:

Personal response: emotional reaction to atmosphere, tone, personae, incidents; plausibility and general interest; analogues to daily experience

Moral evaluation: the work as an instrument of persuasion to adopt the writer's attitude; the work as offering a judgment, and the acceptability and significance of that judgment; inferences to be drawn from the writer's intention and moral reaction.

In time, the teacher should, of course, develop the students' innate sense of form and beauty through:

Objective evaluation: value of technique in terms of intention; appropriateness of imagery; appropriateness of language; effectiveness of structure, that is, the interplay of parts and images

Comparative evaluation: other works in the same genre, using the same images, or on the same theme; other works by the same author.

Conclusions

1. This proposed procedure, I am confident, will establish the fact that no interpretation can be *"wrong"*, just as no interpretation can be the *only "correct"* one. (I am excepting outright misreading or misconstruing of the syntax.) Thus, confidence rises between pupil and teacher; the teacher respects the interpretation of the student, and the latter appreciates the respect of the former.

2. This method is more appropriate for beginning and early attempts at experiencing a poem. Opening the imagination in the classroom may be a new experience for some students. Practice and encouragement will overcome diffidence. Responses will come more quickly in time and strike more deeply.

3. While the method is applied here to poems, it can also be used for short stories, and even for certain plays. The idea that images come in patterns and that their meaning unfolds as we read is as true of stories as of poems.

4. Yet a poem's brevity and cogency lend themselves to memorization. One can imagine the pride of a youngster when (after the giggling) he rises to recite a few lines of poetry in English! What a boost in self-esteem, for which youngsters hunger! And what an introduction to the pleasure that literature can offer them.

ON POEMS OF SUFFERING BY W. H. AUDEN AND BY G. MILOSZ

by *Dr. Yaffa Allony-Fainberg*, Kiriat Haim Secondary School

The first poem in the ESH textbook of ESSAYS AND POEMS for the Advanced Level of Secondary Schools is "MUSEE DES BEAUX ARTS" by W. H. Auden. In this poem the poet expresses his thoughts about suffering as generated by the sight of the picture "Icarus" by Pieter Brueghel. In the poem Auden stresses the indifference of people to the suffering of others while they themselves go about their regular daily duties.

It is amazing how certain emotions and thoughts are expressed by different poets in almost similar forms, who may even use similar metaphors and images. The Polish poet Czeslaw Milosz, who received the Nobel Prize in 1980, has written the poem "CAMPO DEI FIORI", which was first published as if written by an anonymous Jewish poet who perished in a concentration camp. The poet expresses exactly the same idea as Auden does and in quite similar forms. Just as Auden speaks about a martyr at the stake, so does Milosz with reference to Giodano Bruno being burnt at the stake. Auden stresses that life goes on with complete indifference and children go skating happily on the pond; Milosz describes the young people of Warsaw dancing and singing gaily while behind a fence the Jewish ghetto is burning.

Milosz writes "... the people of Warsaw and Rome / go on with the customs of their lives / ... in face of a burning body" (free translation by Y. A-F) just as Auden writes: "... how everything turns away / Quite leisurely from the disaster; the ploughman may / Have heard the splash, the forsaken cry, / But for him it was not an important failure."

I think it might be a good idea to bring to class the poems of Milosz in Hebrew translation, to be read with the pupils when Auden's poem is being taught. It may help the pupils to comprehend the universality of Auden's ideas. The whole poem is more easily grasped and the teacher of English has an opportunity of enriching the pupils' general knowledge. However, a word of warning perhaps applies here — teachers must make it quite clear that these are separate poems, written by different poets at different times, so that the poems should not get mixed up in the pupils' minds.

There certainly is an English translation of Milosz's poem, but I would advise bringing to class the Hebrew version as our aim is to help the pupils and not to cause additional difficulties. Even the Hebrew version may call for some words of explanation.

At this point it may be of use to mention another poem by W. H. Auden which may be of special interest to teachers of English in our schools — "SAY THIS CITY HAS TEN MILLION SOULS". This poem should be read on the day devoted to the memory of the Holocaust. The teacher has an excellent opportunity of arousing the interest of pupils in English poetry and at the same time of stressing the poet's involvement in general events, mentioning that Auden was not Jewish. The poem can easily be understood even by pupils in Grade 10, since Auden uses a very popular vocabulary and quite simple structures, images and metaphors.

Another poem which may be of special interest is "THE GIFT OUTRIGHT" by Robert Frost, which is suitable for reading towards Independence Day; however, it is a difficult poem, although short, and will probably only be suitable for Grade 12.

SAY THIS CITY HAS TEN MILLION SOULS

by W. H. Auden

Say this city has ten million souls,
Some are living in mansions, some are living in holes;
Yet there's no place for us, my dear, yet there's no place for us.

Once we had a country and we thought it fair,
Look in the atlas and you'll find it there;
We cannot go there now, my dear, we cannot go there now.

In the village churhyard there grows an old yew;
Every spring it blossoms anew;
Old passports can't do that, my dear, old passports can't do that.

The consul banged the table and said:
"If you've got no passport you're officially dead";
But we are still alive, my dear, but we are still alive.

Went to the committee; they offered me a chair;
Asked me politely to return next year:
But where shall we go today, my dear, but where shall we go today?

Came to a public meeting; the speaker got up and said:
"If we let them in, they will steal our daily bread";
He was talking of you and me, my dear, he was talking of you and me.

Thought I heard the thunder rumbling in the sky;
It was Hitler over Europe, saying: "They must die";
O we were in his mind, my dear, O we were in his mind.

Saw a poodle in a jacket fastened with a pin,
Saw a door opened and a cat let in:
But they weren't German Jews, my dear, but they weren't German Jews.

Went down to the harbour and stood upon the quay,
Saw the fish swimming as if they were free:
Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;
They had no politicians and sang at their ease:
They weren't the human race, my dear, they weren't the human race.

Dreamed I saw a building with a thousand floors,
A thousand windows and a thousand doors:
Not one of them was ours, my dear, not one of them was ours.

Stood on a great plain in the falling snow;
Ten thousand soldiers marched to and fro:
Looking for you and me, my dear, looking for you and me.

THE GIFT OUTRIGHT

by Robert Frost

The land was ours before we were the land's.
She was our land more than a hundred years
Before we were her people. She was ours
In Massachusetts, in Virginia,
But we were England's, still colonials,
Possessing what we still were unpossessed by,
Possessed by what we now no more possessed,

Something we were withholding made us weak
Until we found out that it was ourselves
We were withholding from our land of living,
And forthwith found salvation in surrender.
Such as we were we gave ourselves outright
(The deed of gift was many deeds of war)
To the land vaguely realizing westward,
But still unstoried, artless, unenhanced,
Such as she was, such as she would become.

קמפו די־פיורי

בקמפו די פיורי בעיר רומא
ראיתי יין נגר ברחוב
הכבד בניחוח פרחיו,
עם סלים של זית ולימון,
עם פירות אדמים מימי התכלת
תלויים על סכות בשוק,
עם אשכלות. העגב הבשלים
השופעים על קטיפת האפרסק.

בשנה האחרונה לעדן האימים
שרפו את ג׳ורדינו ברונו שכמה.
באותה ככר איטלקית סואנת
צברו נזירי האפיפיור עצים
על המוקד הבוער.
הרומיים קלי הלב נחפזו לסבוא שכר
בטרם דעכו הלהבות,
ותגרים הוסיפו לשאת של קדקדם
סלים של זית ולימון.
בוהשה, בשל המחול והרנן
ובשל מקהלות מקהלות העליזים
הגיתי בקמפו די פיורי
בערב אחד של אביב.
קצב הג׳ז מנע את קצב הרובים
מלעבור את חומת הגטו
אל אזן המרקדים.
אבל רוח הבוזים הבוערים
נשאה שריד צפיפון חרוך של ילד
אל בין מעגלי העליזים;
כן, רוח זאת מן הבתים הבוערים
רשרשה בכנפי שמלותיהן של נערות
והעלתה צחוק על שפתי הגברים
המרקדים עמהן.
כי טוב, כה טוב בורשה בימי ראשון.

אפשר יאמר האומר
כי אנשי ורשה ורומי
ממשיכים את נהג חייהם
בסחר ושחוק ואהבים,
אפשר יבוז לרוח זו שלאדם
השאגנה מחל נוף ברער
ואף יגיד: כל אנושי הוא הבל.
אפשר יאמרו גם אחרים כי האדם מועד
בטרם. עוד שקעו הלהבות.

אבל אני הגיתי בבדידות אשר במות
בזה, שכאשר העפיל ג׳ורדיאנו ברונו
על צבורי העצים אל עמוד השרפה,
לא היה לאותו מח אנושי. גדול
למי להותיר דבר
מבין אלה שנותרו מאחור.

הם נחפזו משם לסבוא את יין האדם,
לסחור כדגי־כוכבת לבנים;
סלים של זית ולימון
הוצאו תרצץ לרחובות של צחור וצהל;
הוא היה רתוק מהם כל כך,
כמו פסעו כבר אלף דור קדימה;
אך הם צפו לרגע זה
שבו יראוהו מטפס במעלות
על פני סלם המות הפשוט
המתים והגלמודים —
לשונם לשון כוכבים אבודים;
הכל יהי לאגדה
עד כי בקמפו די פיורי,
אחר שנים הרבה הרבה,
משוררים יקומו
ובדבריהם
יצעידו בני אנוש
למרד.

עברית: יעקב אורלנד

AN APPRAISAL OF APPROACHES TO LEARNING AND TO LANGUAGE-LEARNING

by *Sheila Been*, Instructional Television

Learning a second language has been a subject of interest to grammarians, psychologists and educators for centuries. Numerous schools of thought have evolved, each one putting forward some new angle which has very often revolutionized the previous methodology. Teachers are then required to implement the new method — often without understanding the rationale of the current bandwagon. In this article I would like to present some grass roots considerations which, for me, are persuasive enough to accept the new trend called "communicative language-learning". Let me begin by quoting an article in the July 1981 (No. 25) issue of the *English Teachers' Journal (Israel)*, "Teaching Grammar as part of Meaningful Communication" by Raphael Gefen.

"As with all other aspects of language, grammar must be taught in the framework of communication. As such, it will be integrated with all the other language activities (vocabulary and pronunciation) and be directly linked to the teaching of language skills (reading, writing, oral and aural). This means in essence that there should not be separate grammar lessons unconnected with these other activities, unless there is an exceptional reason for having one (e.g. revision, remedial teaching, a preparation for an examination). All language should be taught in the framework of meaningful situations, which means NOT having a separate grammar book, but taking the grammar out of the oral or written text being learnt in class during a lesson which also contains other language activities: a good textbook should contain everything that is required in class, including ample scope for the teaching, drilling and applying of grammar forms. All too often, teachers think they are covering the whole programme and teaching for communication when they use a collection of readings AND a totally unconnected grammar book, but they fail to recognize that this practice is not conducive to communicative language learning, the basic principle of which is integrated language learning, everything in context."

What are the implications of this statement? The main textbooks used in Israeli class-rooms over the last decade or so have been grammar-based. Although the grammatical rules are presented in a meaningful context, pupils (and many teachers) seem to have got the impression that grammar is the focus of the course — not a means to an end, but an end in itself. In the light of the quotation above, I think it is clear that such an impression is a distortion of the objectives of the Ministry of Education curriculum. Furthermore, this view of language learning is not compatible with what we know about learning

theory in general, and about Language Pedagogy in particular. Let us consider each of these separately.

Learning Theory

Learning requires a balanced relationship between cognitive and experiential knowledge — but in learning anything that requires a physical manifestation (such as language), direct experience should take priority over learning through formal concepts (such as rules). A concept is a thought or an idea, but it is only meaningful when realized as an experience. Teaching concepts can point the way to a desirable experience or can warn against an undesirable one; as such, the teaching of concepts has value. However, when any educational process becomes more involved with concepts than in the realities they represent, serious imbalance results. Thus language-learning must involve "experiencing". In the language class-room, if the goal of the course is "communication" then the learner must have experience in communicating from the very first moment. This can be achieved by capitalising on the learner's first language knowledge, and by anticipating some of his communication needs. In this way the teacher can help the learner perceive the purpose of his learning. Perceiving the purpose is crucial, for it makes the struggle worthwhile. In any case, we seldom learn anything for learning's sake; we learn something in order to make use of it. Unfortunately, much of modern teaching relies heavily on concept learning; and the learner, knowing of no other form of instruction, takes this for granted. He disguises his intuitive resistance and very soon begins to believe that the purpose of learning is to get good grades, or outdo his neighbour, or acquire prestige. More serious even, he begins to feel that his success or failure is the function of a "good" or a "bad" teacher, or the conditions at home or at school. The learner himself is not in control of what or how much he learns. This attitude reflects an outmoded image of the teacher as the master mind, the giver of knowledge, the focal point of the class-room; but in today's world such an attitude is untenable. The pupils often know a lot more than the teacher about some things, and to pretend otherwise is to invite scepticism, resentment and eventually passive despair or active rebellion. Teachers intuitively try to "beat the system" by being supportive, encouraging, understanding, praising. This helps — but only partially — it is a case of treating the symptom and not the cause. The only viable alternative is to make it plain from the outset that the responsibility for learning must be shared; the teacher should provide the right kind of environment and climate, the pupil must do the learning. The role of the teacher, then, is to foster the learner's innate ability and desire to learn.

Thus far I have mentioned learning in general. Now let us take a look at theories of foreign language learning.

Foreign Language Pedagogy

Approaches to foreign language pedagogy have always been based on linguistic theories, which have been concerned with the description of the structure of language. So far, the most accurate specifications are those supplied by Transformational Grammarians. However, the rules provided by this description are so abstract and complex that they are totally unsuitable for teaching purposes (and indeed were never intended as such). Moreover, they describe idealised sentences which are seldom if ever realised in natural speech. Nevertheless the main substance of most materials reflects a pedagogic version of these rules, so simplified and abbreviated as to be inaccurate, incomplete and therefore not valid. So, from a lingustic point of view, if the rules are invalid, and in any case seldom realised in speech, there seems little purpose in laying so much stress upon them; they should be treated as a temporary aid, but not as the main focus of the course.

Clearly, a grammar-based course is comfortable for teachers because the teaching points can be specified and measured. Teachers know where the pupil is. We often say "the pupil should know that — I've taught it; or he doesn't know that — I haven't taught it". However, we know that the pupil often does know things that have never been taught, that teaching does not necessarily result in learning, and that even if we know something theoretically, it does not mean that we can apply it in practice.

Furthermore a grammar-based course presents language in pre-sequenced steps on the assumption that an accumulation of the parts will eventually result in an idealised "whole". This is analogous to building a wall: acquire all the bricks and eventually a wall is created. We can make it bigger and bigger, but it doesn't move — it's static because it doesn't allow us to swing back to recapture lost information or forward when we feel the need for new information. But we *know* that the pupil does need to move back — that's our biggest problem; and when this happens we say that he is in need of a remedial programme. We don't know if he ever needs to move forward because we don't encourage him to try — because he may get frustrated or because he doesn't need to know that till next year.

Having looked at some of the deficits of the existing system, let us now turn our attention to the alternatives that underlie the new jargon that has entered our vocabulary — a communicative approach, flexibility, pragmatics, appropriacy, interaction, etc., etc. In what way does this approach differ from the one described above? The difference lies mainly in the fact that learning is perceived as a dynamic process in which behaviour is gradually changed as a result of continuous feedback and internal monitoring. There is room for moving backwards and forward because the teaching points are not rigidly

prescribed by linguistic criteria; instead the teaching points arise as a result of the pupil's communicative needs, and are presented at the moment when the pupil can perceive the purpose of them. This view presupposes that each "bit" of knowledge will not be "mastered" all at once, but can proceed a few paces, fall back and then proceed again. It also presupposes that the learner naturally evaluates himself all the time; becoming expert at anything is a gradual process of refinement involving continuous sampling and readjusting. And it presupposes that learning is a function of awareness, and that whatever increases the quality of awareness also increases the quality of learning, performance and enjoyment.

Undoubtedly this new view is not convenient for teachers: the learning programme is likely to be unpredictable, even messy. It cannot specify exactly what to teach and when. It suggests only that the teacher provides the learner with enough motivation and opportunity to get on with his own job of learning. Perhaps another analogy will clarify the implications for class-room procedures.

> Language learning is not like building a wall — it is more like driving a car.

a. In order to drive a car, you have to get in and drive it. In order to communicate in English, you have to say real things that the speaker wants to express, and the listener wants to hear. In this way the learner is aware of his purpose (i.e. communicating in English). He does not have to wait till the end of the course before his goal comes into view.

b. The grammar is the inner mechanism (the engine, the chassis etc.) that makes the language work — so it shouldn't be thrown out. But it isn't the be-all and end-all. A car has a body, a colour, a particular shape which all contribute to its value. Just so with language. The grammar should be given as it is needed to make the language work; but at the same time the learner should see the value of language as the conveyor of messages.

c. To make a car go, it is necessary to do everything together. As soon as the car moves, it is necessary to operate the gears and steering, use the brakes, and the accelerator. So is language-learning: we can learn a grammatical point or a new word as a static item, but immediately it should be realised in dynamic communication.

d. Fulfilling a communicative task should involve the integration of the language skills of talking, listening, reading and writing. Mistakes should be seen as part of the refinement process, and therefore intrinsic to learning.

Driving involves interacting with the machine and with other drivers.

This needs no elaboration — the implications are self-evident. Just a word to emphasize that interaction means saying real things, not just practising sentences. This gives learners the chance to learn from each other, and to help each other.

The driver decides which route he wants to take.

We all know that there are a variety of learning styles, speeds and needs; but teachers cannot cater to these differences because there might be 40 pupils to one teacher, and because teachers feel bound to a curriculum. But if teachers accept that pupils can also be "teachers" and that the curriculum is a guide and not a goal (as I believe it is intended) then they will find it possible to let the pupils choose their own routes.

The teacher provides the car, but the learner supplies the fuel.

As mentioned earlier, there must be a sharing of responsibility between teachers and pupils. The teacher's job is to be an administrator, a resource, a provider of activities which motivate pupils and make them feel that their efforts are worthwhile.

Furthermore, the pupils bring "fuel" that teachers aren't even aware of; they bring knowledge of the world, knowledge of language and knowledge of how to learn. Pupils will exploit this knowledge if given a chance.

The teacher sits in the passenger seat — the learner drives the car.

For some years we have heard the expression "the teacher as 'facilitator' and 'focus on the learner'," yet the standard format remains. The teacher stands in front of the class while the pupils sit in rows in front of him swallowing (or not swallowing) the words of wisdom that he utters. If we really want the learners to drive and the teacher to be a facilitator, the standard format should change to small groups of pupils working together around tables with the teacher being there when needed.

This, then, is what a communicative approach to language-learning means to me.

In conclusion I would like to emphasize that I am all too aware that this sounds like a Utopian situation. And I can already hear reactions — "She's sitting on a cloud — we are in the classroom". "Our schools and our pupils are not geared for such changes". "How can English be taught differently from all other subjects?" and to on... I can only say this: all over the world in every subject-matter area, educators have realized that current educational systems are not preparing the younger generation for the world they'll soon have to face. Everywhere, great minds are begging for change. Somebody has got to start somewhere. As far as English in Israel is concerned, we can look at the situation in two ways; if we start at the early levels we have the advantage of the pupils being more open to change in style, but the disadvantage of an inadequate plateau of competence in English to make such an approach easy; if we start at a later level, we have the advantage of sufficient competence in English to make it possible, but the disadvantage of the firmly entrenched learning styles that resist change. It won't be easy either way. But we can try — gradually, feeling our way, until the time comes when we can say "we believe it can be done."

Finally, I'd like to quote from President Reagan's Presidential address:

"If you're scared of thorns, you can't gather roses." We have to anticipate some of the thorns, and strip them off beforehand; we have to risk getting pricked; and then we'll be able to gather the roses.

(This article was originally planned as an explanation of the principles underlying the new 10th grade Course, "Here, There and Everywhere").

APPLIED LINGUISTICS AT LUND

by *Nelson A. Berkoff*, Hebrew University

The Sixth International Congress of Applied Linguistics was held at Lund from 9th-14th August, 1981. Over 1,000 delegates from 64 different countries (including 28 from Israel) attended this lively and well-organized Congress. What follows is a personal impression, but I will pay special attention to issues which should be interest to readers of ENGLISH TEACHERS' JOURNAL.

1. The Plenary Lectures

a. Stephen Krashen of the University of Southern California gave what was generally considered the outstanding lecture of the Congress. His subject was "Second Language Acquisition theory and the 'Fundamental Pedagogical Principle'", and in it he developed his now familiar hypothesis that acquisition

(such as acquiring one's first language) is an unconscious process whereas learning (such as what goes on in the classroom situation) is a formal, structured process.

He emphasized the role of what he called "comprehensible input" and maintained that any activity is good if it supplies such comprehensible input. When we acquire a language (either our first language or another language in its natural setting) grammatical sequencing is not needed since we move forward by understanding, we strive for meaning before we establish the exact form or rules. On the other hand the classroom is an excellent place for beginning or intermediate students of a foreign language since it provides the input which the student cannot get from the outside world.

Krashen pointed out the need for motivation and self-confidence on the part of the student, and his conclusion was that we need to put students in such a position that they can continue to improve on their own.

b. Gillian Brown of Edinburgh University in her talk on "The Teaching of Spoken Language" emphasized the need to distinguish between the spoken and the written language and how, in our teaching of the spoken language, we should be careful *not* to teach conversational skills and functions in a form which is appropriate to written language. She maintained that in testing the spoken language the hearer (tester) should try to place him/herself in a position in which he/she genuinely needs to know the information that the speaker is giving.

Incidentally she reported that research has shown that close on 30% of school leavers in Scotland were unable to express themselves coherently or clearly in writing in their native language, and that the authorities were now working on a valid "speaking test" in the native language which would supplement or perhaps even replace the test of "written expression".

2. Section Papers

There were 14 sections covering areas extending from "First Language Learning and Teaching" to "Language Planning and Society". I will report briefly on a few papers that I attended.

a. Walter Hirtie of Laval University, Canada gave a very interesting paper on "Grammar without Rules". He pointed out that so much teaching of grammar is the teaching of forms (inflections) and the rules for the use of such forms. For example: "Use *any* in negative sentences, *some* in positive sentences". He emphasized, what all of us knew, that such a rule only leads to trouble since it is a mechanical distributional rule, and divorces form from meaning.

His suggestion was that the teacher must be sensitive to varying "contextual meanings and expressive effects a form can evoke" and he must try to convey this to the student. If the student is able to view language as a "meaning-expressing activity, rather than as rule-governed behavior, then learning grammar becomes a matter of discerning meaning rather than memorizing rules, of learning why, rather than where, a form is used".

b. Gregor James of Exeter University in his paper "Cultural Aspects of Interlanguage" presented a case study of a Tamil speaker who was taken to London and participated in an English course for six months. As James pointed out, the concept of interlanguage is a linguistic one, but it does not handle the cultural aspects of linguistic behavior. He gave a number of amusing examples of the Tamil speaker's misuse of English based on his cultural — rather than on his linguistic — confusion.

Incidentally most of his data was taken from letters that the Tamil speaker had to write once a week to the people in India who were paying for his studies. Since these were "real" letters they dealt with "real-life" situations. This is a method that some teachers might be interested in using.

c. Elca Tarrab of the University of Montral gave a paper on "The Teaching of Listening in School" in which she complained about the small amount of school time devoted to teaching listening in the *native* language. She tended to agree with those who believe that bad listening habits are learned at school from a very early age, and she suggested some ways of dealing with the problem.

3. Some Conclusions

It is dangerous to try to summarize a Congress where so many diverse topics were discussed and in which it was physically impossible to listen to more than a fraction of the papers. But when I compare this Congress with the one held at Montreal three years ago and that one at Stutgart six years ago and think over the many conversations I had at Lund I would say that I got two main messages from the Congress.

i) Many of the problems facing the teacher of a foreign language are similar to those faced by the teacher of the native language and today both sides are anxious to get together to share experience, research and so on;

ii) Meaning is at last emerging as the most important aspect of language teaching. We language teachers have tended to spend too much time teaching the form and have left the meaning to look after itself. The mood of the 1980's — and it is a refreshing mood — is that meaning must be put in its rightful place.

EDUCATIONAL CENTERS IN ENGLISH

by *Galila Bekerman* and *Iris Lapid*, Bamaaleh School, Or Yehuda

In the Educational Centers, children work in small groups of four to six on material and information presented to them on large colorful boards. Each board is devoted to a specific subject.

For the beginning learners of English (Grade 4) or the weaker students in the upper grades (Grades 5 and 6), we presented LETTERS AND WORDS. Here the children see the whole alphabet in capital and lower case (small) forms, a word beginning with each letter, and a picture of the word. First the children copy the letters, words and matching pictures. Then they work on exercises, such as finding a hidden picture by connecting the dots in ABC order.

For the more advanced students we presented a subject that is learned in the curriculum such as SINGULAR and PLURAL. The children build up their vocabulary through pictures and words. They work with exercises in vowels and consonants and learn, for example, when to use A, AN, and SOME.

Once a week, on a specific day, the children come to the Educational Center to take part in learning subjects such as mathematics, biology, literature, geography, crafts, science and English. At the beginning of the school year the class teacher asks the children which Educational Center they would like to participate in first. The groups (about 20 pupils in each) are then formed and remain together for the whole school year. Every two months the entire group goes on in a chain-like pattern to a new Educational Center. The children thus have an opportunity to take part in four or five Educational Centers during one school year.

Before starting each new Educational Center, the children are informed by the teachers involved what materials they have to bring; for example, for Art the children need a drawing-pad, pencils, crayons etc., for crafts they may have to bring scraps of material, and for English the children need a notebook, a pencil, an eraser and crayons.

On every board in the Educational Center the basic subject-matter is presented through pictures, articles and words. The children read the instructions in simple English (with part Hebrew translation) and proceed to work.

Children from the three Grades (4-6) work together. Consequently, the more advanced students can lend a hand to those having difficulties. The teacher is occasionally called upon to help. The aid is administered only when a child has demonstrated that he/she has sincerely tried on his/her own and is still unable to solve or understand the exercise. All the answers to the worksheets, puzzles and games are on the board. No mistakes can be made by any child

who opens his eyes and tries. These exercises and activities are in pockets on the board.

The main responsibility of the teacher is to check on the progress of the children. The children enjoy showing off their notebooks to the teacher to be examined and praised.

What do we try and teach them? Any topic is applicable to this method. Some examples of those we have used are: Colors and Shapes, Animals, Telling the Time, Counting Numbers, Toys, The Family, Professions. Our goal is to expose the children to a wealth of information in any enjoyable manner that complements the regular curriculum.

From our experience we have seen that the students bring words and information that they acquired in the Educational Center to the classroom. They feel proud of their accomplishments and remember exactly where they learned this material.

THE USE OF THE PUPPET-THEATER IN THE ENGLISH LESSON

by *Ilana Tamir*, Abigal School, Jaffa

The English teacher is often confronted with the problem of repetition and the danger of the lack of meaningfulness in his work. There can be no dispute over the question that a language is learnt only by using it, but this necessity can often mean constant repetition, which brings with it both weariness and boredom. Another danger of monotonous repetition (repetition drills, substitution drills, choral drills, etc.) is the loss of meaningfulness. It is often the case that pupils repeat mechanically after the teacher while their thoughts and attention are focused elsewhere. It is therefore up to the English teacher to constantly search for means to secure variety and suitable contexts in which to present the language material.

There are many ways and means by which a foreign language can be brought to life in the classroom. Some of these are pictures, objects handled in class, gestures and mime, interesting stories — spoken and written, games and contests, songs, dramatization and role-playing — and last but not least the puppet-theater.

The puppet-theater has a number of intrinsic values as a teaching and a learning tool:

1. it serves as an attractive and meaningful stage in the presentation of the various situations and dialogues that the English teacher wishes to create in class; in cases where the pupils may find it a bit artificial and embarrassing

to conduct a dialogue in English in class, the puppet-theater abolishes any inhibition the pupils may have — there is such great attraction in handling the dolls that even the weak and shy pupils forget the drawbacks they have;

2. the puppet-theater is an excellent means of arousing motivation to learn English; pupils find great pleasure in both activating and watching the puppets — even the most uncommunicative and uninterested pupils will find it difficult to refuse an offer to handle the puppets, and this, of course, entails speaking English at the same time;
3. the use of the puppet-theater creates a great change in the class atmosphere, it "blows life" into the classroom and has the most positive effect on the children's interesting in the language; the lesson becomes so much more colorful and exciting as the attractive theater, the variety of puppets, the situation acted out all turn the English lesson into an experience so positively different from many other learning experiences;
4. the puppet-theater also contributues towards a better relationship between teacher and pupil, as the more positive and pleasurable the experiences the pupil and teacher have together the better their relationship, the better the discipline, the better the pupil's attitude towards the subject taught by the teacher;
5. the puppet-theater focuses attention very effectively, so that the teacher ensures maximum concentration when such a lively and colorful activity is employed in the lesson;
6. the use of the puppet-theater in the English lesson is particularly effective and important when teaching slow learners and socially-disadvantaged children, for all of whom the language is transformed from its abstract level to become a meaningful and concrete form; it provides them with the movement and action they need, as many of them find it difficult to sit passively throughout a whole lesson; but most of all for these learners the puppet-theater increases their motivation since the puppet-theater gives these children perhaps their only opportunity to handle and manipulate such attractive toys as puppets — for many of them the puppet-theater in the English lesson is their first encounter with dolls.

The puppet-theater is of course one of the numerous ways by which we can ensure variety and meaningful contexts in the English lesson. It is particularly effective in the teaching of dialogues and when the teacher wants to stage a story learnt in class.

Some Pointers in Using the Puppet-Theater

Naturally, the first thing needed when using the puppet-theater is the puppets themselves, and the greater the variety the better. An elementary

kit of puppets should contain a family and an extra boy, girl, man and woman. I suggest you give each puppet a permanent name and character. The pupils find it much easier to relate to permanent figures and they have a greater interest in their affairs.

In the few years that I have used the puppet theater in the English lesson I have gathered a large collection of puppets. I have a puppet for each character in the textbook used in class — I have various puppets to represent the "Neighbours" in the Grade Five course and puppets to represent the Golan family and Miss Kaplan in the Grade Six program.

The teacher's desk can serve as a stage while the pupils handling the puppets hide behind it and move the puppets when they speak. But the more professional (and more exciting) way is to have a proper theater, which can easily be built from two tables, one of which is turned upwards on top of the other. A little curtain is then stretched between the legs of the upper table, a piece of cardboard or cloth can serve as the roof — and the theater is ready. The effort involved in building the theater is a very small one but the lovely and colorful visual effect is certainly worth the trouble.

COMPOSITION — APPROACHES AND EVALUATION (PART II)

by *Hassida Stern*, Givat Washington

Freer Writing

Learning to write compositions is a part of growth; like growth it can be assisted and stimulated; it cannot be forced or hurried. We cannot provide a natural aptitude for writing; some of our pupils will have it but the majority will not. We can provide the training for clear, coherent and effective expression of various types. Systematic teaching is still essential to help the pupils acquire "freer" expressional writing ability.

Since current thinking in language learning encourages the development of techniques requiring a more active use of the students' mental powers, the construction of an outline cannot be too strongly emphasized. Teachers are putting more emphasis on preparation for writing as a means of helping students think through what they plan to write before putting it down on paper. The purpose is to help students collect, list and sort their ideas and develop a strategy for presenting them. This can begin with duplicating an existing reading or composition by breaking down and analyzing structure and construction. The outline can then be followed using, when necessary, lead phrases or sentences. A full description of the procedure would be:

a) an oral reading by the teacher of a short model such as a biography;
b) a second reading with student repetition;
c) elicitation of pertinent vocabulary and structure times, guidance in finding words and expressions;
d) a discussion of the content, sequence, style and punctuation;
e) formation of the outline, including main and subordinate ideas with the inclusion of topic sentences and vocabulary, all to be written on the blackboard;
f) aural comprehension questions;
g) preparation of an oral composition on a similar topic (i.e. biography) which can be a homework assignment;
h) relating the oral composition while looking at the outline and model (allowing the teacher to correct mistakes).
i) writing the first paragraph which the teacher corrects while moving from student to student;
j) rewriting the first paragraph and adding an additional paragraph as homework;
k) some of the better ones read in class and/or posted on the bulletin board.

Through the process of analysis the students become aware of the logical development of one idea in a paragraph, the topic sentence as one clear, controlling idea and the need for supporting statements and detail to enlarge the meaning. They learn the relationship between sentences and the methods of transition between paragraphs. Their vocabularly is expanded and they gain training in correct spelling and punctuation.

Aiding and abetting analysis and outline is the summary, which can take several forms.

1) A summary of a paragraph staying close to the reading.
2) A dictation presented orally by the teacher. Questions are asked for content comprehension, vocabulary and grammar. The teacher reads the model paragraph twice more and the students summarize, using the original wording they remember. The teacher can supply the topic sentence.
3) A summary which answers questions supplied by the teacher.
4) One sentence summaries when more than one paragraph is involved.
5) Writing summaries of model compositions that show the development of a teacher-supplied central thought. Such models can be taken from other subjects such as history or biology.

Paraphrasing is another form of "freer writing" and can be especially effective when paraphrasing a simple poem into prose. This helps distinguish between poetical language and prose and enables one to understand more easily the content of the poem.

"Freer writing" which develops into a more creative writing task, still limited should be such that it ensures the student has something to say, a purpose for saying it and an audience in mind. Meaningful situations, real-life situations or a shared topic foster interest, motivation and relevancy, and may take the form of an essay, story, letter, poem, report or dialogue. In situational composition work it is important that exactly the right amount of information be provided, in simple language, written in a concise and lucid manner. The following are activities pertinent to the more creative writing task.

1) Change the style and register of a model. Rewrite as a newspaper account, humorous account, dialogue etc.
2) The teacher supplies the topic sentences for three paragraphs which the students develop in greater detail.
3) The teacher supplies part of the information on a given topic while the students add further information.
4) Students compose from a list of words and idiomatic expressions given in sequence.
5) A familiar object or person is viewed, discussed and then defined or described (a camera, a swimming stroke, a pen, a shopkeeper). Comparisons of these definitions make for lively participation.
6) With eyes closed the students listen to music or other sounds, feel objects familiar or not, smell or taste something and then respond in both oral and written work.
7) A given situation is viewed and discussed orally and described photographically and then from the points of view of others. This could be the picture or report of an auto-accident treated from the point of view of a policeman, witness or victim.
8) Oppose a given opinion preceded by the reading of an editorial, a letter to the editor, a given argument or a debate on contemporary affairs in any language. The composition should be preceded by oral discussion to encourage reflection and ideas.
9) Use a series of pictures as the basic material for stimulating imaginative powers. These may be found in newspapers and children's magazines. Scrambling the pictures provides an opportunity for emphasizing sequence since the student must first put them in order.
10) Use tables of information from which students draw conclusions or explain differences. Make up tables from various pictures of the same object, such as a watch or car. Include materials, size, cost, where bought, where made and special features. Write one or more paragraphs based on the tables.
11) Supply an original ending to a recent television program or news report.
12) Introduce group cooperative projects which involve research, illustrations, maps and photos, and use all forms of written expression. This writer used

"Minorities in Israel", then being reported on in "English News", for such a project. The class began by listing minorities then asked random questions which were written on the blackboard. The class formed into groups according to the minority each chose to report on. The groups then wrote the questions in sequence and also added others pertinent to their subjects. These were used as the springboard for reports which enriched vocabulary, sentence construction and paragraph planning and linking. The advantages of this activity were that the class was actively involved, and language varieties and structures were explored and exploited in group research and discussion. Various forms were practiced such as research notes, letter writing, improvised dialogues, captions and formal reports.

13) Students make up simple man-in-the-street dialogues from immediate situations, actually witnessed, in the market-place, on a bus, at school, in the neighbourhood, a shop or the cinema.

In leading the student from the highly restricted writing patterns to freer writing the teacher is in need of methods of evaluation. Teachers are discouraged by the mass of errors in their students' compositions and by the difficulties in evaluating these errors and marking the papers. The students are discouraged by papers filled with red marks and by their inability to judge their progress. For the teacher, a method that achieves results but demands a half-hour a day per pupil in corrections would have to be reluctantly set aside and for the student, a method involving entire rewritings followed by further red marks for errors seems more punishment than profit. The system we search for would seem to be a happy medium, effective in a more limited framework.

Let's begin with the students' own work. Clumsy, ungrammatical and muddled sentences should be written on the board, discussed in class, amendments and corrections invited and improvements demonstrated. The "corrections" period is most valuable as it discloses the likeliest faults as selected by the teacher. It also clarifies the marking symbols used. Transparencies used for proofreading also focus class attention on student papers. This can be followed by groups evaluating and correcting compositions against set criteria developed with the teacher. This isn't a foolproof method for capturing every error but it does set certain standards, concentrates on particular mistakes and makes for greater awareness on the part of the students. Careful analysis of another's writing can give insight into one's own.

A further aid to students are cumulative folders which enable them to gauge their growth in the writing process. These provide continuity in topics and in judging strengths and weaknesses. A stencilled check list in the form of a grid with pluses indicating strengths and minuses indicating weaknesses can be included. Across the grid are the assignments and down are the items being

considered such as tenses, topic sentences, paragraph development through supporting statements, vocabulary, spelling and punctuation. The majority would rewrite perhaps one paragraph or concentrate on one or two weaknesses. The divisions in the check list should be flexible and might contain vocabulary and grammar at the elementary level, but include fluency and relevancy at the advanced level.

Many teachers, recognizing that too many corrections can overwhelm a student and kill his enthusiasm, tend to concentrate on marking only one or two kinds of errors in a particular paper allowing the student to focus on what he needs to improve. The teacher then gives him several examples structurally parallel to what should be corrected and the student practices these.

In easing the teacher's paper load we might also mention using the "lay reader", a retired teacher or other qualified person, for marking compositions and conferring individually with the students.

Allowing for all the suggestions presented here for evaluating students' writing, we must nevertheless recognize that from time to time entire rewritings are necessary to ensure that both students and teachers aim for a cohesive whole.

Hopefully, this paper has emphasized that a good system for composition teaching and evaluation ought to help break down the complex of composition skills into learnable units and ought to spur the students' own mental capacities for rational and creative activity.

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TEACHERS' EXPERIENCES IN TEACHING GIFTED CHILDREN

I. A BRIEF SURVEY OF ENGLISH TEACHING IN THE PROJECT FOR GIFTED CHILDREN, MINISTRY OF EDUCATION & CULTURE

by *Dr. Zelicovici*

In the Dan area, three primary schools have special classes for gifted children: Greatz in Tel Aviv, Salomon in Petach Tikva, and Gordon in Holon. The only secondary school at present with such special classes is Municipal Secondary School "D" in Tel Aviv, which has these classes from Grades 7-11 (the Grade 11 class began their English studies in 1976 when they were Grade 6).

Grade 3

At the Graetz and Gordon primary schools the classes for gifted children begin with English in the third year of their studies. During the first four months they learn how to read and write and by the end of this first year of English the class can not only read "mechanically" but also comprehend simple texts on the level of the Longman Series 1 (i.e. approximately 450-480 words). They can spell simple monosyllabic words (e.g. hat, boy), but the emphasis is not on correct spelling. They know elementary structures but grammar is not usually taught systematically.

Different teachers have different approaches, as may be seen clearly in regard to the Instructional Television programmes (which are designed for regular classes which officially begin English in Grade 5 — the programme series called "Neighbours"). No teacher devotes class time to telecasts, but one teacher orients herself to this program (which the children watch in the afternoon) and does pre- and post-telecast activities, another teacher uses T.V. for enrichment only once a week, and a third teacher is opposed on principle to the use of these T.V. programs for gifted children. Each teacher uses

different books and all are in favor of special projects, both group and individual, individual worksheets, games and songs.

In gifted classes special problems do arise, e.g. one class took a whole term before the various members got used to sitting down for most of the lesson, some pupils have difficulties with co-ordination, and handwriting is a big problem.

Grade 4

In Grade 4, these gifted children study a program which is basically the one intended for second year English (Grade 6). They read short simple stories. No teacher teaches grammar rules but all teach language structure in appropriate contextualizations. Once again, different teachers, different approaches, different books. The T.V. series for Grade 6 is very popular with the children. The pupils begin guided composition, write short 'stories', do phonetic drills, do independent work on worksheets, have special projects, make up games, do cloze tests and read JUNIOR ENGLISH NEWS. Some teachers try special methods such as STAD (Student Teams Achievement Divisions, invented by Robert Slavin of John Hopkins University, intended for the reinforcement of dry material such as spelling, vocabulary and grammar). By the end of the second year of English, the pupils have learnt the Present Progressive and Present Simple, the Past Simple and Progressive, and the Future. They have an estimated vocabulary of 700-1000 words, and can converse in simple English.

Grade 5

The pupils' comprehension (reading and aural) is far superior to the regular Grade 7 class. They listen, understand, speak and ask questions (a sure indication of their command of the language). They are also above average in their ability to express themselves in writing and can write several fairly complex sentences in answer to a question — although the answers are likely to be in faulty English. Their knowledge of structures includes WH-questions and negative answers.

Grade 6

The pupils should possess about 1300 words. They should be capable of reading and comprehending fairly advanced material equivalent to Longman Readers Stage 3 or even 4. They should have acquired greater proficiency in the structures they are already familiar with and learn new ones such as the Present Perfect, and the use of many of the modals. They should be able to write in order to convey information or to express themselves. Their spoken English is usually far better than that of pupils in regular classes who have

been learning English an equal number of years. By the time these gifted pupils reach secondary school (i.e. the Intermediate Division Grade 7), their English has become a genuine means of communication.

I have stressed what these pupils should know and be able to do, but in actual fact the situation in Grade 6 may bear little resemblance to the description above. Gifted children have all kinds of emotional problems and may be very immature emotionally. They are frequently very tense and excitable. Their threshold of irritability may be low, they are impatient and intolerant, noisy and childish, and there may be a lot of friction among them. They are less willing to work in conventional frameworks and are not keen on doing mechanical drills, etc. Systematic teaching and learning may therefore be very difficult. If a class has many pupils with emotional problems, their achievements may suffer. This, for example, was the case in one of these schools this past year.

Grade 7

This is the gifted children's first year in the secondary school, and they have reached a level comparable with the third year secondary school pupil (i.e. Grade 9) — comparable but not similar. They are younger and much more childish. Their English is different both in quality and quantity. Their passive recognition and grasp of a fairly extensive grammatical repertoire is greater because they are bright and flexible enough to grapple even with unfamiliar or complex structures. However, the discrepancy between this passive understanding and their ability to use the various structures correctly may be greater than in the case with the ordinary ninth grader whose knowledge and use of fewer structures may at least be more systematic and consistent. The differences in quality are perhaps most evident in discussion — they can follow and express complex thoughts in a far less limited fashion, their vocabulary (passive and active) is far more wide-ranging and untextbookish. However, they will make as many errors as the others, and perhaps more.

My Grade 7 class last year (1980-81 school year) began the year reading Stage 3 Longman Readers and are now reading Stage 6 with relative ease. A serious problem for the teacher is to hit the right level and find the right pace for such a class, problems which are aggravated by the lack of homogencity in the class. All gifted children are not gifted equally, nor are they equally gifted in all subjects.

Hopefully, with a specially conceived program and syllabus and greater exchange of ideas between teachers on all levels, even better results will be attained.

II. TEACHING GIFTED CHILDREN IN THE PRIMARY SCHOOL, 1973 - 1980

by *Meira Appelbaum*, Graetz School, Tel Aviv

Introduction

The project for teaching gifted children began on the eve of the Yom Kippur War. Plans and discussions regarding the project were begun much earlier. The English Program presented here was the result of a summer of investigation into the nature and characteristics of gifted children and a great many programs designed to teach English as a foreign language. The first part of my research was as important as the second. A teacher of any subject, be it language, math or history, must be familiar with the characteristics of gifted children in order to reach them effectively. They are not just "smarter" than normal children. They tend to be "more" in everything. Therefore I found gifted children to be more sensitive, more aggressive, more creative, more competitive, more imaginative, more retentive: in short much more to handle than the average child. I recommend that teachers of English read the works of Terman and Torrance, Joseph Renzull, Dr. Jacob Getzels and Dr. Abraham Tannenbaum, a few among the outstanding educators working in the field of giftedness.

The curriculum outlined here was developed over the years 1973-80. There have been changes and additions since then and there will continue to be many more. As teachers we learn to grow with every class and we know every class will present a new challenge and a different set of problems.

Gifted children love to express themselves. This program contains ample opportunities for self expression in a creative imaginative form. Gifted children are articulate in role-playing, social drama and story telling. The program includes an abundance of these opportunities. Gifted children can improvise with commonplace material and objects. We made games and toys from such objects a vital part of learning in our program.

Gifted children need only a short warm-up time; need a minimum of posters and visual accessories; work well in small groups (if properly directed) to solve problems; enjoy self-expression through creative writing of stories, and songs. In short, a teacher who is attuned to the characteristics of her special students is better able to prepare material for them that will challenge and encourage maximum learning potential. However, with all the special qualities in your classroom you are still dealing with young children and all the normal problems of young children. Therefore, in order to teach English effectively, it is necessary to incorporate structured methods as you would in any class — drills are just as important and as necessary for these children as for any others. Language learning is a step-by-step process. Do not try to jump from

A to D. You may not need to spend as much time on points B and C, but you cannot avoid them either. You will also have children who are especially gifted in the skill of acquiring language. These children learn by hearing; they will retain almost every word you introduce passively or actively from hearing it once. There are also very many who learn only by seeing the word in its written form. They are not especially gifted in language but can in the end learn English just as well as their more fortunate classmates.

The program is designed for individual differences. A third of the content is individual work. Judge each pupil on his/her level of progress. Keep class competition to a minimum. The small group teaching method allows for almost individualized instruction and very rapid progress. I have chosen material which is related to real life but is at the same time child-centered. Working with gifted children is a challenging and rewarding vocation.

III. GIFTED CHILDREN AT THE SECONDARY SCHOOL

by *Rahel Lahav* and *Veronica Kardosh*, Municipal Secondary School "D", Tel Aviv

The Transition from the Primary to the Secondary School

We felt that upon entry to the secondary school, the graduates of the gifted children's classes in primary school should concentrate on the following:

a) systematic ways of study
b) reinforcing grammatical knowledge
c) review of vocabulary as well as the addition of new items
d) striking the balance between oral and written work (with the stress on correct spelling)
c) striking the balance between subjects such as Current Events and Literature (on the appropriate level).

Problems

It cannot be sufficiently stressed that there is no *one* way of achieving these aims. To any experienced teacher this will appear to be so self-evident as not worth mentioning. Nevertheless, the statement is worth repeating if only for the following reasons:

a) the entire project is experimental and, so far, teachers have had little to go by, not even the most vaguely-worded guidelines.

b) Whereas there have been "good" or even "outstanding" pupils in regular classes before this, this is the first time that a class is composed of such pupils exclusively.
c) If one point has become clear, it is that these gifted children are far more individualistic than the non-gifted (or "regular") pupils.
d) an aggregate of sometimes extreme individualists may be a challenge (and a joy) to teach, but the job requires fairly extensive and intricate manoeuvering since at no time can one risk being suspected of "talking down" to them.

The upshot of all this is that the teacher has to find his way, steering a continuous course between filling in the gaps and fulfilling the pupils' sometimes-exaggerated expectations and self-evaluation. The teacher's own inclination towards a certain type of work is an additional and extremely important factor in this balancing act.

Conclusions

Since no two classes are alike — sometimes their mental make-up is not even remotely similar — and no two teachers are alike either, it is imperative that the teacher be given a free hand, with only a minimum of guidelines, plans, or program.

Because the outstanding feature of the gifted children appears to be their quick understanding and their sometimes astonishing power of associative thinking, the following points should be considered :

a) the teaching should by no means be restricted to the purely technical level, whether in grammar or in reading material;
b) every effort should be made to stimulate the learners' curiosity and imagination.

It would appear that this can be achieved by giving the entire teaching process a distinctly literary bent. Poetry, short stories, or short plays (specially adapted by the teacher himself to fit the "personality" of the class), selected speeches and essays (also adapted by the teacher, if necessary) would seem to afford the best material for animated and fruitful class discussion to be followed by written assignments which leave the pupils a wide field for individual interest and endeavour. It follows then, that no one set text-book can be recommended as a "must." Whichever material the teacher sees fit to use *is* the required material, under the circumstances. To prevent a chaotic situation from developing, *informal* meetings, for the exchange of information, among the teachers of those classes should become part and parcel of the project. The stress is on informal meetings, i.e. without lectures, speeches, or other similar extraneous appendanges. This can easily be done if the teachers keep files of their material (with one or two extra copies).

The Middle Grades (9th and 10th)

The second class of the project (which should have been in the 10th grade this year) was disbanded at the end of the 1979 school year. This was done at the express demand of the pupils themselves. Initially, not all the parents and teachers concurred in the decision, but they allowed themselves to be talked into agreeing when it became obvious that the great majority of the children were adamant. They felt that they could not continue to function as a unit. Their main contention was that they had been together ever since the third grade, and had exhausted the social possibilities — they got on each other's nerves so badly that the bulk of their time was taken up by bickering and breaking the rules. Two of the children, by no means the worst pupils, decided to leave this school in any case and did so even after it had been decided to break up the class. A third pupil, an extreme case, was asked to leave. The remainder were divided up into two groups and registered in two separate regular 10th grade classes, on the understading that they would take mathematics and English together, on a higher and different level; all, that is, except the weaker pupils or those not interested in making the special effort.

The case of this class has been sketched at some length because it reminds us of the following facts:

a) no two classes of gifted children are alike in any way that matters;
b) social cohesion is even more important than with regular classes;
c) what is possible in one class, is impossible in another.

To clarify, the first class of the project (now in 11th grade) has evolved a class relationship and a feeling of mutual responsibility among its members; the second class had to be disbanded, the third class (perhaps owing to the greater number of pupils) seems to have the least trouble and, in the aggregate, can only be described as "sweet".

These differences between the classes have shown up in the type of work the pupils were able to tackle:

a) The first class were able to read Miller's "All My Sons" in the 9th grade and Shakespeare's "Julius Caesar" in the 10th grade.
b) The second class *could not* read Miller in the 9th grade, and is doing very successfully now (10th grade); last year they read several of Kipling's "Just So" stories and various science fiction tales (all only slightly adapted) but did well in grammar and comprehension passages, some taken verbatim from the material prepared for 10th grade.
c) Kipling's "If" fell flat in the second class last year but proved a huge success in the third class (then 8th grade).

d) If it becomes necessary to weed out "social misfits" or "weak" pupils, this can most easily be done after the 9th grade, when the children themselves already take a more realistic view of their abilities and inclinations.

New Experiments in Literature

The current 11th grade has already read "All My Sons" and "Julius Caesar" and is at present reading "Macbeth" as well as the regular Bagrut material. The current 10th graders are reading "All My Sons" and will shortly begin "Julius Caesar". Both classes have been taught poetry, more in the first class than the second.

In view of these facts, the two teachers used additional material for their respective classes, to be used in the course of this year and next. The material includes :

Pearl Buck	"The Enemy"
E. A. Poe	"The Pit and the Pendulum"
Saki	"The Open Window"
Mansfield	"Miss Brill"
Maugham	"Mr. Know-All"
Churchill	"Dunkirk"
Lynd	"Pleasing the Foreigner"
Orwell	"Shooting an Elephant"

It should be clear that the above list does not preclude the use of other material as and when the teachers see fit. The aim is to give the sutdents a fairly catholic range of stories, essays, poems, plays, speeches. If the students themselves ask for any specific work to be read and/or discussed in class, we shall be only too glad to comply. (It has been a regular practice, at all levels, to run off stencils of selected poetry and short prose pieces for occasions such as Independence Day or Holocaust Day).

Suggestions

In the light of the foregoing, we are of the opinion that while the teachers should be given a free hand (for all the reasons already adduced), a certain minimum program should be attempted; it should include the following :

a) One (or more) Shakespeare play
b) A selection of American and British stories by 19th and 20th Century authors
c) One (or more) modern play
d) Poetry — certainly modern, possibly Romantic
e) Essays and speeches by 20th Century authors.

It goes without saying that only the teacher can be the judge of which material is to be taught at which time.

IV. TEACHING GIFTED CHILDREN ENGLISH

by *Malka Unger,* Leo Baeck Junior High School, Haifa

I teach English at the Leo Baeck Junior High School and have been working with gifted children for the last four years, since the first class of these children came to our school in 1977.

The policy at our school is not to have a cadre of special teachers for the gifted, but some of our regular teachers also teach gifted classes.

Before our school became involved in the project in 1977 we were invited to attend a course where we received some information about what characterizes the gifted child, as well as some case histories. We learnt that the gifted are chose on the basis of their I.Q., that their fields of interest are usually very specific and well defined, and that they pursue those interests often to the exclusion of others. It was further pointed out to us that these youngsters tend to be rather self-centered and competitive and generally unwilling to cooperate with their peers and share with the group. It would be our task as teachers to broaden their range of interests, especially in literature and the arts, as the majority are science-orientated. We would furthermore have to promote cooperation and interaction to minimize their competitiveness and self-assertion.

As to the subject matter we were to teach, we were advised not to rush ahead, and for example prepare the pupils for an earlier Bagrut, but to broaden the scope of the materials taught, to work in depth and to expose the pupils to subject matter that would arouse their intellectual curiosity.

On another course in 1978 the suggestion was put forward that the teacher should decide on a kernel programme as a basis and from there branch out into various projects, to give the pupils scope to work according to their various individual abilities and inclinations.

Bearing the preceding facts and factors in mind I set out to plan my own strategy. I decided to take the English syllabus as my kernel programme and to offer enrichment materials according to the linguistic and intellectual aptitude of my pupils. The materials at my disposal were the books we use at our school (our pupils get their books through the municipality, they do not buy their own) and to photocopy additional materials wherever I could find them.

As the seventh grade classes we were going to get had started English in grade three I assumed that I could start out with them on an 8th grade level, review the grammatical structures and gradually introduce more structures to give the pupils the tools to express themselves effectively and correctly. I would provide reading and other study materials in accordance with the pupils' interests and, of course, availability.

When the first class of gifted children came to our school they were given the same diagnostic test in English all other pupils entering our seventh grade have to take. To our great surprise their achievemnt in the grammar part was rather poor, with some complete failures. When we started the school year it turned out that the pupils who had had English for four years had a relatively good passive vocabulary due to listening-comprehension practice, but the majority could not handle the basic structures, their oral expression was poor and their spelling more so. The children had never done any homework, that having been the policy imposed on their teachers in primary school.

Fortunately, this situation has not repeated itself. The gifted classes now come to our school with a good grounding in the basic structures and satisfactory writing as well as general working habits.

Learning (teaching) strategies

As pointed out above, the gifted class is a heterogeneous group whose interests range from pure science to literature and the arts and whose aptitude for second language learning goes from very good to very average. As a first priority it was necessary to create a level which every class member would be able to reach. From there the abler pupils would branch out according to their individual linguistic, intellectual and creative abilities. To reach and maintain this level it was necessary to establish minimum requirements every classmember would be expected to fulfil. These would include studying the structures learnt and reviewed and the texts read by the whole class, participating in class discussions and doing the written assignments given to the class as a whole.

I discovered that the children were not, for the most part, willing or trained to listen to each other, which made interaction and communication rather difficult. So it was necessary to devise learning strategies that would promote these skills and habits and provide learning experiences where interaction is mandatory.

To give an example — often a discussion on a point of interest would start out as a brainstorming session. Then the various points or issues raised would be divided up and further developed in pairs, a mini-group from which no member can wriggle out. After a short while the various findings would be reported to the class and the problem would then be considered or dealt with in a wider perspective. Needless to say, each mini-group had to back up their findings or decisions in a logical and convincing way.

When discussing a text we employed the same strategy. Salient points or passages in the text or story would be assigned to pairs of pupils for consideration, some pairs getting the same points assigned to them. The discussions

would then start out in pairs who would later join other pairs discussing the same points, to pool and share their findings. Finally, all groups would report to the class. I would walk around to listen in and supply additional vocabulary, as necessary. These vocabulary items and idiomatic expressions become part of our working vocabulary. (See "Teacher" by Sylvia Ashton Warner on 'organic vocabulary.')

In one highly competitive class we had, I could not, at first, get the pupils to participate in the brainstorming; they were too afraid to draw ridicule from their peers. I would raise a point and ask the pupils to discuss it in pairs and write down their findings in a sentence or two. They were then willing to read this out and to start a discussion.

These class discussions were generally followed by further development of the topic(s) under consideration. This would be done in groups or by individual pupils outside the classroom. The pupils were asked to look for more information in the texts or other books, or through inquiry. They were encouraged to look at the problems discussed from different angles and viewpoints. As long as the pupils were not able to write more or less correctly the reporting back to the class was done orally, or from the pupils' notes. Ideally the pupils' writing should, after a short time, catch up with their spoken expression.

We also discussed and practised structural points in this way. I found that this kind of learning strategy, the blending of peer-work and peer-teaching, fundamentally changed the pupils' attitude to second language learning. They developed kinds of behavior which afforded them intellectual as well as emotional satisfaction and which raised the standard of English of the whole class enormously. Pupils who thought they had no aptitude for language learning suddenly gained self-confidence and were willing to apply themselves.

As individual tutoring is impossible in such a large group (up to 30) I resorted to the next best thing — group tutoring, which I would combine with a group project. A number of times during the year the class and I decided on a project which would involve group work outside the class. The topics were based on materials studied in class. The pupils would chose from them and then organize themselves into groups for further study and mini-research, and prepare for the presentation of their subject in class. Before the presentation they would come to my house for reporting, consultation, further planning, or at an earlier stage (seventh grade) for preparation. My contribution was for the most part restricted to the linguistic field, the decision-making was left to the pupils themselves.

Some projects done in this way:

Radio plays based on stories read in class. (The script was prepared by the group)

Play reading of stories read.
Mock trials.
Scottish ballads sung and acted out.
Fairy-tales written by the pupils and acted out by them.
Lectures given on subjects discussed in class, after mini-research.
Discussions of stories or poems read in class.

The pupils' reaction to this kind of work was extremely positive. They felt that they were learning in and with their peer-groups more and in a shorter time. They liked the responsibility and the freedom in the division of labour. Each group-member had the chance to do what they could do best, generate ideas, delve deeply into a subject, assess critically the pros and cons, create and act, and those who were not so vocal or willing to commit themselves were also drawn into the action.

Further learning strategies

To provide for a greater variety of learning experiences and to give the students the opportunity to hear other speakers of English, especially native speakers, I invited speakers from outside to talk to the pupils about their pet subjects. As we have no budget for extra expenditure I asked friends and fellow teachers. These talks were usually preceded by some background study of the topic lectured on. Sometimes the talks were on topics dealt with in the pupils' general course of studies. We had an American replacement teacher at our school who happened to be a major in history just as the class was learning about the American War of Independence, so he gave us a series of talks about American history. I also kept in close touch with the children's history teacher and whenever they studied a subject that I could integrate in our English studies I was delighted to do so. That meant for me looking up facts as well as looking for reading matter in English for the class.

Materials used : For the seventh grade

For structures :

— The ESH section of the 8th grade materials
— Mr. Monday — recorded songs
— Self-constructed materials based on the stories read
— Additional structures taught as needed, with modals taking almost first place to make natural communication possible, bearing in mind the socio-linguistic problems involved in foreign language learning

Reading :

— Pleasant Books in Easy English
— ESH Intermediate Reader I
— Sets of books from the Inspectors' book bank — donated by California State Department of Education :
  The Mystery of the Midnight Visitor
  The Pearl Divers
  Wheels
  Smashup
  Sleeky, the Otter
  Skipper, the Dolphin
— Newspapers in simplified English
— Scottish and Border Ballads
— Fables

Further materials :

— Make your Point, Longman
— Decision-making cards, from the British Council
— In Other People's Shoes, Peter McPhail, Schools Council Project in Moral Education, Longman

Listening Comprehension :

— Some books from Integrated Comprehension and Composition, Longman
— Any interesting book I found
— Stories and poems from Mainstream English, Longman

Throughout the language course, 7th through 9th grade, stress is placed on pupil interaction with the teacher taking the part of moderator, on vocabulary enrichment in situational contexts and on understanding other people's views and socio-linguistic behavior. Further, attention is paid to re-entry of vocabulary and grammatical structures as well as to written expression. The pupils' ability to express themselves in writing should, ideally, keep up with their oral proficiency.

8th grade materials

For structures :

The 9th grade TV book — selected passages
ESH 11 and 12
Self-constructed materials based on stories read

Reading :

Horizons
English and American Short Stories, Longman
"Junior English News", later "English News"
Folk- Fairy tales — I found a book of Traditional fairy-tales from which I photocopied stories
Jewish Folklore, Ausubel — excerpts

Other materials :

Make your Point, Longman
Decision-making Cards, British Council
In Other People's Shoes, Peter McPhail, Longman
Asking questions, A. B. Kench, Macmillan
Intermediate Comprehension Passages, Donn Byrne, Longman

Listening-Comprehension :

David Cobb — Constructive Comprehension, Longman
Further Comprehension and Precis Pieces, Hill and Fielden, Longman
Any interesting story I found
Progress A and B, Teacher's book, Longman

End of year project : Folk- and fairy-tales

9th grade materials

For Structures :

New structures learnt — Conditional Clauses

Materials used :

Self-made materials based on stories/texts read
Some of the 10th grade language materials
Some exercises of ESH Advanced Language II
Some parts of Mainline Skills B
Exercises from Intermediate Comprehension, Donn Byrne, Longman
Exercises taken from previous Bagrut papers

Reading :

— Some Stories and Poems, ESH
— Some stories taken from Voices, Penguin
Kamik, his companions killed, struggles back to camp, Markoosie
Spoil the Child, Howard Fast
Flame on the Frontier, Dorothy M. Johnson
Proudly, my Son, E. A. Gollshewski
A Mild Attack of Locusts, Doris Lessing

In one class we read fewer stories and read The Human Comedy by Saroyan
— Essays on Social Sciences — Man's Search for Himself, Introduction to Social Sciences — Victor B. Ficker and Caroline Wine, Ch. E. Merill, Publ. Columbus, Ohio 1972 (copyright materials) —
Role / Perception / Change / Primary and Secondary Groups / Learning / Systems Analysis
— "English News" and selected articles from the "Jerusalem Post"
— Some poems

Listening-Comprehension :
Articles from the "Jerusalem Post"
Articles from the "Geographical Magazine"
Excerpts from the Encyclopaedia Britannica on subjects discussed

Encounters — Talks given by native speakers of English on topics of their own choice.

End of year projects — Mini-research based on the articles on social sciences and a discussion of some of the stories and poems read.

In most of the stories from "Voices" that I chose, the central figures are young adolescents who undergo a very dramatic transition from childhood towards maturity. Each story takes place in a different part of the world and described different peoples, their customs and their way of life. The stories appealed to the pupils very much and proved a very positive learning experience. As to the essays on social sciences, the children's rseponse to them was also very positive. They felt that they were learning to look at themselves and the world more objectively and were following avenues of thought that had so far been closed to them.In fact, our discussions of the essays resulted in a refinement of thought processes and the children's sensitivities that helped them towards greater open-mindedness and respect for the opinions of others.

In closing, I would like to say that working with gifted children has been for me an adventure and an inspiration and has enriched me personally. I only regret that the decision-making lay heavily on my own shoulders and that I never had the chance to share and to consult with others. I hope that this policy will be changed in the future.

CAN THINKING HABITS BE IMPROVED THROUGH THE TEACHING OF ENGLISH?

by *Edna Einhorn*, ORT Kiriat Motzkin, and
Gavriella Shoshani, Municipal Secondary School "B", Haifa

How many of us have felt overwhelmed by the task of teaching English to very weak pupils! These students have but a poor control of Hebrew, yet we are to teach them English. We would like them to learn how to read with comprehension and to communicate meaningfully, even if at a rather low level. However, failure seems to threaten constantly. They seem to remember so little and forget so fast. And trying to eradicate errors is often despairing to both the pupils and the teacher.

Why is this? What lies at the root of our pupils' errors? How can we change faulty patterns of thought and expression? Are there any effective methods of corrective teaching which we may not have been aware of until now?

It is with these questions in mind that we studied Prof. Carl Frankenstein's work on the topic of Secondary Retardation. We found his theory most enlightening. Realizing that his insights are relevant to the teaching of English, we have tried to adapt some of his ideas to our work, and would like to share the central ideas of our study with you.

Secondary Retardation is not an organic problem, nor a feebleness of the mind. Rather, it is the result of environmental factors which impair thinking, leading to the externalization of the personality. The student lacking a healthy ego-non-ego-ego constellation suffers from varying degrees of difficulties in learning where specific modes of thinking are required, many of which are integral parts of the process of learning a foreign language.

It is not the task of the teacher to look for the reasons for his pupils' externalization or for the causes of their "contaminated" thinking processes. But, he should be able to recognize their manifestations as they occur in the realm of his work, and it should be his aim to correct them through rehabilitative methods. We have tried to pin-point some of the areas which indicate the need for intentional intervention of the part of the English teacher. We feel that a shift of emphasis towards appropriate rehabilitative learning activities should not only improve their knowledge of English, but should be instrumental to increasing their intellectual powers.

Differentiating, analyzing, and exercising abstract thought are intellectual activities which are prerequisites to learning a foreign language, but are problematic for students suffering from impaired intelligence. Therefore, students

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1. Carl Frankenstein, *They Think Again*, (Hebrew University, Jerusalem, 1972), p. 3.

must be taught how to think rationally if they are to learn English. Furthermore, the importance of doing so cannot be over-emphasized in view of Prof. Frankenstein's opinion that "the impairment of intelligence as a result of growing up in an externalizing environment of social and/or cultural deprivation remains reversible at least until the end of adolescence, provided the school elaborates and uses adequate teaching methods." [1]

Making Differentiations

One of the manifestations of Secondary Retardation shows up from the very beginning stages of learning English — the difficulty in making meaningful differentiations. Such children will need even more practice than others in learning to make meaningful phonetic distinctions where the Hebrew and English do not coincide. They tend to cling to known patterns far longer than others. Therefore, special drills and exercises must be provided throughout the years of study as long as errors of this type are made and it would be a mistake to limit them to the first years of study. Drills should be short and frequent, with immediate feedback for each utterance. The problem in practicing phonetic distinctions lies in making them relevant to the pupils.

Reading and reproducing letters and words may be impaired by the difficulties in differentiating between significant aspects of size, shape and direction. Pupils may exchange *h* and *n*, *b* and *d*, and *t* and *f*. The letter *y* is particularly difficult for many pupils, and is often confused for *j* or *g*. Young pupils can practice the differences by "air-writing", coloring block letters, cutting out and pasting letters, as well as shaping them with plasticine. With older children, the differences must be pointed out whenever mistakes are made in reading or spelling.

Dr. Reuven Feurstein has developed instrumental teaching exercises based on spatial relationships, another area of weakness in these children. These gave us an idea for work sheets. Letters are scrambled in different directions on the sheet for pupils to decipher, forcing them to relate to the relevant elements of the shapes of the letters. Older children will surely demand more sophisticated methods, but the point is that consistent demands for accurate writing are necessary at all levels of learning. When pupils in the higher grades produce peculiar loops and angles in their handwriting, the significant features of the letters must be taught if they are to improve their handwriting.

Visual carelessness can lead to a breakdown of communication just as audial carelessness does. For example, Gil, a 7th grader, read "Gabby *brings* sandwiches to school" instead of "buys". The pupils were asked which word they believe that Gil misunderstood. Several knew immediately that it was "buys", which he affirmed. Reading globally, Gil had seen "b—ys" confused the *y*

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with *g* and ignored the *u* and the preposition, thereby jumping to the conclusion that the word was "brings" — a familiar one which made sense in the given context. The discussion which followed pointed out the significant features for distinction as well as a comparison of meanings between the original and assumed texts.

Meaning and Abstract Thought

Using a language is highly connected with abstract thought. Why is this?

A word is an arbitrary symbol of an extra-linguistic item. In English the word-symbol is *chair* whereas in Hebrew it is כסא. However, the connection between the two words is not direct. The ability to create the connection between the linguistic and the extra-linguistic item, or, in other words, of seeing exactly what lies beyond the symbol, is that which needs nurturing in Secondary Retarded students. Knowing precise meanings of words, even in the mother tongue, often causes them great difficulties.

Diagrams can show Semantic relationships between words, and can be far more helpful than lengthy explanations. They are also very precise. For example, the student should know more than that certain words are opposites. They can be shown that words may entail one another:

give ←→ take
teach ←→ learn
sell ←→ buy

One word may be the negation of the other:

male — female
yes — no
open — shut

In some antonymic pairs, one member is marked. In the case of "come" and "go", "come" is marked by a component of direction. In other pairs, the additional component meaning "not" marks one member of the pair, while the other remains unmarked. "Little" means specifically "not big", while "big" is a far more general term.

Other Semantic systems can also be pointed out to improve understanding. For instance, a relationship of inclusion, Hyponomy, is a "both-and" relationship. For example, *a mare* is both a horse and a female. On the other hand, *a table* is either a piece of information, or a piece of furniture, which is a polysemic relationship.[2]

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2. S. M. Lamb, *Lexicology and Semantics.*

The following diagram can help pupils analyze the elements of meaning in a group of words. It relates to "The Missing Miner" in the *Scooterman* series taught in the 8th grade.

Characters of Melodrama

hero	*heroine*	*villain*
+ good	+ good	+ bad
+ male	+ female	+ male
+ handsome	+ beautiful	+ big and fat
+ brave	+ scared	+ black moustache
		+ coward

A diagram of this sort can be put up on the blackboard and be a useful basis for oral and written work.

Since systematizing items is a worthwhile intellectual activity, the teacher can devise various games based on Semantic systems and knowledge of criterial components. Prof. Feurstein has suggested several additional activities which entail such knowledge, and which can easily be carried out in the English lesson. Objects can be described, but they can also be discussed according to activities which are connected to them. This may lead to a guessing game, emphasizing the practice of verbs. Judging the description of an item is also a good exercise, and might be as follows.

A piece of black cloth

Jack said the cloth was dark.
David said it was grey.
What's your opinion ?
In this case, the pupils must decide how to evaluate the adjective which may be either incorrect, or insufficiently exact although correct.[3]

Time Consciousness

Time consciousness is another area which is affected by contaminated thinking. The individual grasps only a narrow span of time-consciousness. The Past and the Future are envisioned only in light of the present. He is unable to organize sequence of events, and therefore his ability to evaluate historical development is inadequate. Prof. Frankenstein suggests that teaching History

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3. Dr. Reuven Feurstein, *International Understanding*, "Mediated Learning Experiences, An Outline of the Proximal Etiology for Differential Development of Cognitive Functions", p. 26.

strengthens "readiness and ability to differentiate and to understand relativity, and through it, eliminate personal and emotional distortions of factual learning."[4]

What contributions can the language teacher make in increasing the pupil's time-consciousness, or his ability to envision the dimensions of time?

Some reading comprehension exercises are based on the question of time-sequences, and these can be elaborated. Pupils can be asked to organize scrambled parts of a story to establish the correct sequence. Furthermore, they can be asked to identify a series of actions which compose a given activity, such as preparing popcorn. "Mother goes to the cupboard, takes out a deep pot, and puts it on the stove. Then she goes to a second cupboard, takes a bottle of oil..." and so on. Later, the pupils can be asked to report a series of actions, after the activity has been completed, aiming at accuracy in the sequence completion. Such activities can be made increasingly complicated and interesting, providing ample practice of the English verb system while improving the students' intellectual powers.

In this article we have tried to show how new insights gained through our study of Prof. Frankenstein's theory have caused a shift of emphasis in our teaching of the English language.

NEWS FROM THE INSTRUCTIONAL TELEVISION CENTRE

by *Sheila Been, Dvora Ben-Meir, Sionah Kronfeld*

I. In-Service Training

The English Team of I.T.C. has been directing much of its effort this year to a reevaluation of its in-service courses for teachers using English by Television. It was felt that experienced teachers using English by Television were interested in discovering new ways of utilizing the existing telecasts and pupil's materials. Most of the telecasts (apart from the new 10th Grade telecasts) are quite well-known and have been broadcast for a period of time ranging from three to ten years; the team therefore felt the necessity for a revitalization of the existing materials in ways that suit new approaches to language learning.

It was decided that the focus in all the courses was to be three-fold:

a) Teachers were to *experience* some activity of language learning themselves

4. Frankenstein, *They Think Again*, p. 60.

b) Teachers were then to *analyse* the activity in light of this experience

c) Teachers were to *adapt* the activity to the specific needs of their pupils.

With these three principles in mind, "hishtalmuyot" were planned for variety of topics and grade levels. The team would like to report on these activities.

I. — *A five-day seminar* for teachers in the Tel Aviv and Central Districts — This seminar was held during the second week of July 1981 at the Pedagogic Center in Tel Aviv, and close to thirty experienced teachers spent from 8:30-1:30 every day working on new approaches to language teaching using the television course of study as the basis. Dr. Gad Alexander of Beersheba University shared his knowledge of "visual literacy" with the teachers. Teachers were able to see the effects of picture framing, sound, music and continuity on the comprehension of a telecast. The teachers themselves experienced, first hand, the opportunity of "framing" certain scenes, in order to get a better understanding of how much a director can "fit" into a picture and the effects a close-up or a long-shot have on the viewer. Dr. Alexander also worked on creating new experiences out of the telecasts by drawing on the pupils' creative imagination. For example, after viewing a segment of a "Neighbours" telecast, pupils could be asked to reenact the same scene as if Mr. Cohen were a young man and Tammy an older woman.

The course was centered around different topics rather than on a specific Grade level, so that teachers experienced activities adaptable to all Grade levels. Toby Greenfeld of Bat-Yam presented a workshop on reading comprehension activities; Tsafi Ben-Shachar of Holon worked with the teachers on listening comprehension activities and pair and group work; Yael Zommer of Pardes Hana spent a morning demonstrating ways of using Television material in very weak classes (C level). Teachers who attended the seminar were able to experience and learn new ideas in language learning as well as come out of the seminar with practical ideas for utilization during the coming school year.

2. — *Ninth Grade Communication Games* — Teachers in the Haifa and Ashkelon areas and Department Heads attending the course at Bar Ilan University took part in a short "hishtalmut" introducing the new Ninth Grade Games. (See JOURNAL No. 21) The games were prepared on photostated copies for these teachers' courses. The teachers played the games themselves and then discussed the possibilities for implementation in the classroom. The teachers showed great interest in these games and expressed the hope that more would be offered. Unfortunately, the publication of the games has been

delayed for technical reasons beyond our control; we will do our best to make them available as soon as possibble.

3. *New Tenth Grade Programme, "Here, There and Everywhere"* — A great deal of effort went into the preparation of courses to introduce the new 10th Grade programme to teachers all over the country. The English Inspectors of the Haifa District were the first to invite the team to introduce the new series to Heads of Department in their district. Afer this introductory course held in May 1981, a further effort was made to improve the original "hishtalmut"; the team was greatly helped by Dr. Peter Hargreaves, Language Officer of the British Council and Lola Katz of Bet Berl College to prepare a "hishtalmut" that could be used as a model all over the country.

The Inspectors of various areas asked the team to give this "hishtalmut" during the summer, and subsequently the course was held in Beersheba, Holon, Tel Aviv, Central District, for heads of Department at Bar Ilan University, Ashkelon, Haifa, and at Seminar Hakibbutzim for Rural and Agricultural School teachers. All together over 150 teachers attended these courses. The teachers experienced, at first hand, the feeling of the learner of English by working on an ad in a foreign language (Swedish, Afrikaans, German, etc.) and realizing how much information could be gotten from the page by using their general knowledge of the world. The teachers then worked on two sample activities of the pupil's booklet, getting a taste of the variety of stimuli offered in this new material. The teachers also learned ways of presenting the material to varied pupil populations. An opportunity was also given to view the telecasts accompanying the new material.

4. *Special television courses* were held in the framework of the Inspectors' summer workshops in Akko, Haifa, and Hadera.

5. *An At-Home Week* — During the third week of August the Instructional Television Center opened its doors to teachers from all over the country. Teachers who attended the "At-Home" in Ramat Aviv were able to spend time with the English coordinators and get information regarding telecasts, books, and cassettes and their utilization, on the spot. Teachers were also given a tour of the building — getting a glimpse of the studios, learning about the new and exciting Teletext equipment and were also given the opportunity to purchase pupil's books, teacher's guides and cassettes at the Book Fair.

The team at I.T.C. wishes to thank the many teachers who attended these summer courses and hopes to remain in contact with all the participants.

II. New Publications 1981-1982

ALREADY AVAILABLE

A. *Debby in Hospital — An Alternative Reader* (Grade 7)
The *Alternative Reader — Debby in Hospital* contains :

a. Story boards of three telecasts which are not included in the existing Parallel Programme :
   i. Food Poisoning
   ii. Car Accident
   iii. Rina and the Beanstalk.

b. A simplified version of three stories from the "Some More Stories" section in the Regular Edition :
   i. Death awaits in a sleeping bag
   ii. A secret for two
   iii. A day's wait

This Alternative Reader is geared towards those pupils for whom the Alternative Programme does not provide sufficient material.

It is hoped that the story boards (pictures from the telecast-plus text) will enable these pupils to follow all the telecasts of the series, even though they cannot, as yet, cope with the Regular Edition of *Debby in Hospital*. Thus, the *Alternative Reader — Debby in Hospital* creates a bridge between the two existing programmes. The simplified version of the three stories from the Regular Edition included in it is an additional step in that direction.

B. HERE, THERE AND EVERYWHERE

(for introductory article, see JOURNAL, No. 25, July 1981)

The first unit of this series — ON THE MOVE — is at last available. In order to give teachers some idea of how the material is constructed, we present the charts below:

Chart 1 — FROM COGNITIVE PROCESSES TO LANGUAGE SKILLS

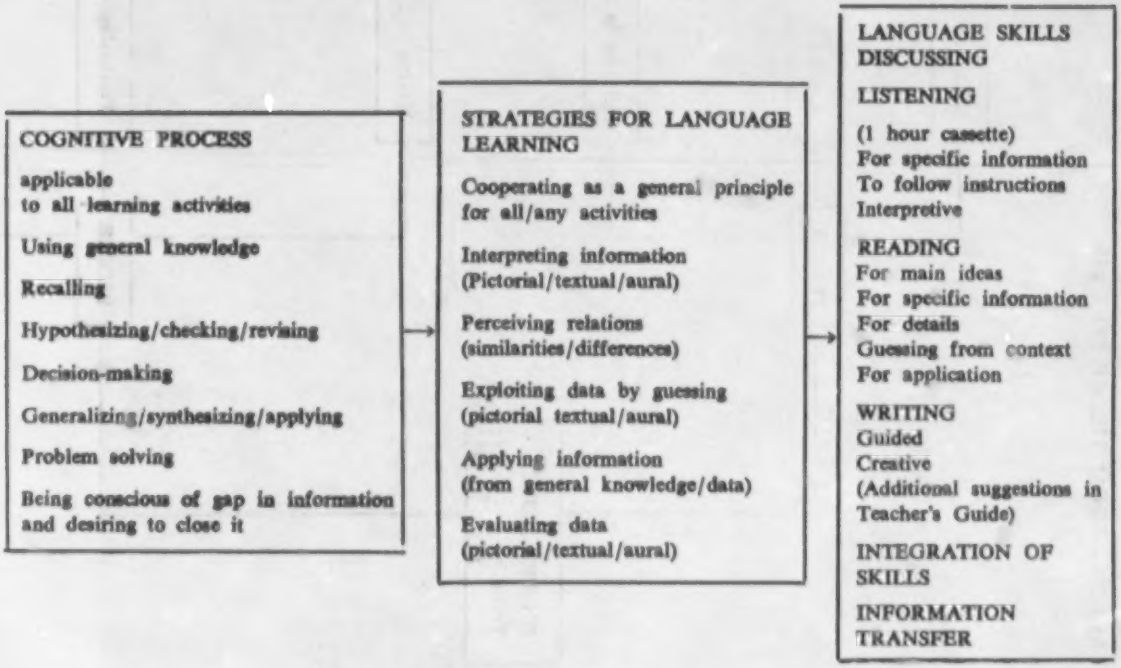
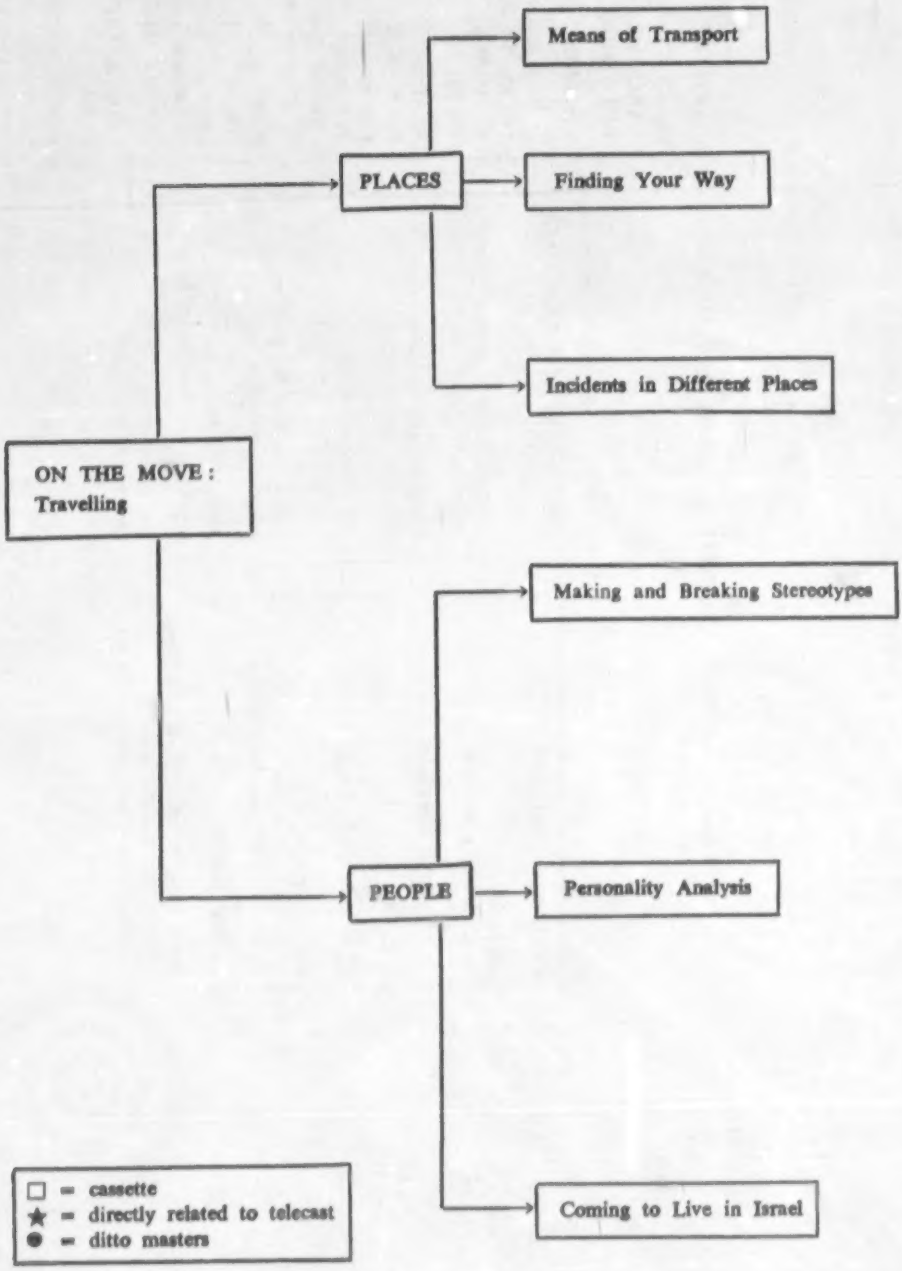


Chart 2 — FROM THEME TO TASK



THEMATIC ACTIVITY INDEX	DATA	TASK (Main Focus)
From Legs to Lunar Landing	Picture collage	Identifying
Moving Around the World	Several text-types, illustrations	Matching
Win a Takama Motorcycle	An advertisement, contest entries, newspaper announcement	Choosing
☐ ● ★ North America	Map	Map reading
● Thunder Bay	Brochure extracts	Scanning for information
☐ Getting Around Anytown	Map	Map reading
Just for Fun	Road signs, codes, hidden words, hidden picture	Solving puzzles
Weather for Travelling	Weather table, two-text types	Problem solving
★ ● The Long Wall	Narrative text	Summarizing
☐ ● ★ On the Road with QXY Z	Pictures, grid	Selecting information
● ★ Ken Writes Home	Informal letter	Guessing from context
★ ● Anytown News	Newspaper	Reading for details
Adventurers	Personality quiz, some adventurers, excerpt from O. Henry	Defining
● Adventure Story	Pictures	Making up a story
A Lost Wallet	Memo slip	Problem solving
Scenes and Moods	Pictures	Describing places
Who's Who	Picture	Guessing
☐ ● ★ First Impressions	Grid, pictures, texts stating opinions	Defining
First Impressions — Can You Trust Them ?	Pictures, code	Seeing ambiguities
● One Look is not Enough	Escher Drawings	Finding contradictions
Remember Us ?	Application forms and documents	Matching
★ ☐ Finding Out More about Them	Application form, newspaper article	Completing
People You Meet	Grid	Defining
● Gad Koren	Quotations, memo slip, pictures, advertisements	Making a character sketch
☐ ★ Warren	Letter or request, pictures, grid table	Making a character sketch
☐ People in the News	Newspaper article, headlines, announcement	Asking questions
Handwriting	Definitions and handwriting specimens	Applying information
People and Moods	Pictures	Describing people
Exchange of Men	Narrative text	Understanding a story
☐ ★ What Would You Say ?	One-sided dialogues with illustrations	Anticipating
★ Moving — A Way of Life ?	Descriptive text	Interpreting a text
★ Learning from Jed and Bob	Statements of opinions, job descriptions and illustrations	Choosing
☐ ★ Songs for the Road	Song texts	Singing along
Aliya	Written and pictorial extracts from brochures	Applying information
Moving House	Illustration, newspaper ads., formal letters, floor plans	Problem solving
Flight Plans	Airplane schedules, informal letters, telegram form	Problem solving
Making Sense from Signs	Extracts from informal letters, extract from brochure	Problem solving

LETTERS TO THE EDITOR

Sir,

TEACHING POETRY

Teaching the unit on poetry for the matriculation examination can be one of the more rewarding and creative communication experiences of the school year. I decided to open the unit with Auden's "Musée des Beaux Arts". I showed my class a print of Brueghel's "Icarus" and asked them to make a list of any items observed in the picture. A typical student-list might contain such details as grass, trees, ships, man ploughing, sheep, etc. Only *one* pupil in my class noticed the legs of the drowning boy. Why? The discussion reached its climax in the conclusion that the artist had painted the picture in such a way that he did not wish us to see the legs. Yet the name of the picture is "Icarus", so we discuss the legend and move on to the conflict presented by the drowning boy's key role yet magical position in the picture.

With the discussion completed, we are ready to unlock some of the secrets of Auden's poems. We find the poetic picture to match the one we have been looking at. We find the other two pictures, and then, finally, talk about suffering in the human scheme and in the divine plan. Has the class studied "Job" in their Bible curriculum?

I tell them that much of Auden's poetry was written in the U.S.A. before America entered World War II. Connections? Conclusions? Is the poet angry?

After this "dip" into an interesting sample of the wares, there follows a lesson on the differences between prose and poetry. They help me in compiling a blackboard list. Here we briefly cover the important figures of speech, rhyme, rhythm, etc. The culminating idea should be that poetry is much more concentrated than prose, thus heavier in value content and more open to interpretation. A sample of modern poetry can be put on the blackboard and analyzed. I chose Adrianne Rich's "Divorce" because of its brevity and poignancy —

> "Without you, I am like a separated egg.
> And you, honey, got the yolk."

Is this a poem? Why? Why not?

It is also, at this point, essential to make the distinction between "a song" and "a poem" — Hebrew interference. What happens to poems once they become songs? Do they lose or gain? Think of specific examples — Bialik, Rachel. Pupils bring to the following lesson samples of their favorite poetry. Often these are nursery rhymes or childhood loves. I accept either English or Hebrew, although explanations and discussion which follow the readings are, of course, in English. A pupil reads his favorite, and *other* members of the

read the poem then accepts or rejects the interpretation of his critics, or he may wish to improve or add.

At this point, I try to stretch their imagination by playing a bit with poetic form. I ask them to complete similes such as :

sold like .....
stubborn like .....
unpleasant as .....
difficult as .....
walks slowly like .....

I ask them to reject the first idea that comes to their mind, as this is likely to be a cliché.

Limericks can now be introduced. Several can be brought to class to amuse us; then, a general theme like "Aliya" or "Our Class" or "Homework" can class say why they think this poem appealed to their friends. The pupil who be given, and the class is set loose to create its own. A favorite of mine, written on the theme of encouraging aliya, appeared some time ago in THE JERUSALEM POST :

"There was a young maiden from Troy
Who fell in love with a goy
Said her ma to her pa
Let's go on aliya
And find her a nice Jewish boy."

An exercise in role-play which worked well was having students, in pairs, play the parts of two English teachers in the faculty room. One feels that teaching poetry in a foreign language is useless and unnecessary : the other one favors it very much.

I have also found stream-of-consciousness techniques helpful. Before attacking "Mending Wall" we discuss "walls" — physical, psychological, philosophical. *Before* reading the poem, we write compositions entitled "Good Fences Make Good Neighbors". After reading the poem we write a case in *defence* of the "stone savage" neighbor.

We end our unit not with a test, but with a "poetry project". Pupils choose their two favorites to analyze. They look into content, symbols, meaning and poetic structure. Some of them illustrate the poems.

A very teachable and pleasant unit ! Enjoy !

Natalia Hess, Gimnasia Ivrit Jerusalem

Sir,

THE IMPORTANCE OF HANDWRITING

As a Bagrut examinations marker this Summer I would like to stress the importance of handwriting. Having marked many papers in previous years and this Summer, I feel that stress should again be put on handwriting. My impression is that no attention whatsoever is paid to handwriting. A very large number of pupils write illegibly and it is hard to believe that they all have psychological problems... I am afraid that even with the greatest of efforts on the part of the examiner-readers, they just might not give the correct mark when they have to guess the contents, grammar and spelling of a whole composition or answer in literature. Teachers — please pay attention to your pupils' handwriting and make every effort to have them improve it. Legible and neat handwriting is bound to influence examiners.

Tzilla Kratter, Rene Cassin Jerusalem

Sir,

BAGRUT EXAMINATION SUMMER 1981

This is not the place to lodge a complaint against those who are responsible for the impossible physical conditions under which we have to mark year after year, but I cannot but preface these remarks on this year's 5-point examination without some reference to the appalling state of affairs. May we hope that a solution will be found that will enable teachers who give up part of their well-earned and much-needed holidays to make this extra effort without the feeling that they are victims of exploitation without appreciation.

This letter is in response to a suggestion that I comment on this year's examination, and I have interpreted my terms of reference in the widest way. All my remarks are my own entirely. I have not consulted my colleagues, and therefore I make no claim to being representative. On the contrary, this may be a good way to provoke fellow-teachers, both those who violently disagree with my comments, as well as those who support them, to use the columns of the ETJ as a discussion forum.

The Composition

This year's entries contained the usual number of howlers, as entertaining as I suppose unavoidable. Each of us has his own personal collection: maybe someone would consider it worthwhile to compile an anthology, not חס ושלום, so that teachers could try to eradicate them from among their pupils, but so that we could dip into it when our spirits are particularly low. With regard to the composition subjects, I feel that not enough emphasis is laid by my colleagues on the formal structure of three of the requirements — the dialogue, the letter and the interview. If these forms are specified, then pupils ought

to be able to conform to them and not offer some amorphous body of writing which may or may not be open to be interpreted as an answer to the specific form prescribed. Here are some examples of what I mean from this year's paper.

Question 38

Write a dialogue between two young people, each of whom has recently inherited (very many examinees did not know the meaning of this word — AH) a lot of money...

The answer ought, surely, to look something like this:

Mosheh: Hi, Chaim, what's new?

Chaim: Hello, (no final 'w' — AH) Mosheh, guess what! I've just inherited a lot of money.

Mosheh: What, you too?

and so on

Question 40

Imagine that you have received the following letter from the manageress of the "Happy Holidays" Travel Agency:

Dear .....

Simcha Mizrachi has applied for the post.....

Thanking you in anticipation,

Your sincerely,

Mrs. Miriam Levy

(Manageress)

I imagine the answer should take the following form:

10 Herzl Street
Tel Aviv
15th June 1981

Dear Mrs. Levy,

In answer to your letter about Simcha Mizrachi .....

Yours sincerely,

Mosheh Cohen

Mrs. M. Levy
"Happy Holidays" Travel Agency

Question 41

Imagine that you are a newspaper reporter, and have just interviewed a famous personality...

Now surely all our 11th and 12th graders watch "Lou Grant"? Take a leaf out of Billie Newman's or Rossi's book!

"Mr. Tal Brodie, my name is Mosheh Cohen and I represent the Tel Aviv Tribune. Can I ask you a few questions?"

"Certainly, Mr. Cohen, go ahead!"

I don't set myself up to be the final arbiter in these matters but it seems to me that the whole point of offering the option of these three forms is to provide an alternative to the more formally structured composition, and as a result, the form, the content and the language ought to change accordingly.

The Reading Programme

In the over 240 examinations I marked, nobody answered on "The Glass Menagerie" and very few on "Arms and the Man" (which is my preference). As usual, the spelling of names was weird and wonderful, Gorg, Goerg, Gerog, Gorge etc., Chrise, Crise, Cres etc., Go or Goe and Diver or Dever and so on and so on. Most candidates seemed to know the contents of the reading selections, but the language they clothed their answers in fell far short of their intentions. Do we spend too little time on composition work? Has the emphasis really changed in the direction of communication? Ought we in fact to demand answers in English when we are aiming at testing understanding and appreciation of literature?

I turn now to the language section of the paper.

Comprehension

Now that more open-ended questions are being introduced, (a good thing, I should say, on the whole) we must begin to introduce our pupils to such techniques as "Complete the sentence" and "Another way of writing ....." They must also know that the answer to the question, "What does the word "a" in line "n" refer to?" is "x" and not something like "A" refers to "x", or "The word "a" in line "n" is referring to "xyz34@&*..." which they try, unsuccessfully, to squeeze on the single line at their disposal. It was instructive and chastening to notice that the proportion of correct answers in the first sixteen questions, the open-ended ones, bore no relationship to the proportion of correct answers to the Multiple-choice questions in both the Reading and Listening Comprehension passages. If it is impossible to educate our youngsters to honesty and truth (which I don't believe), I would suggest that in order to make cheating a little more troublesome, the Multiple-choice questions be scattered about among the open-ended questions and not grouped together. The system of scrambling could be made even more sophisticated in the hope that our examinees might eventually begin to believe that it is more worth-while to expend the effort on finding the correct answer

than on finding a neighbour with the identical version of the examination paper. In this connection, I would suggest to my marker-colleagues that when checking the examinations they work according to answers and not according to the appropriate letters of each particular version.

The present *Listening Comprehension* also lends itself too easily to cheating. Maybe the answer lies in the direction of incorporating into the passage instructions to do things as well as simple information.

Cloze Passage

As many of us have pointed out on previous occasions, it is extremely difficult to choose alternative cloze passages of equivalent difficulty. I would, therefore, suggest that there be three passages consisting of *three consecutive excerpts from the same source*. I also suggest that the fifteen words omitted in the different versions should be, as far as possible, the same type, e.g. 3 prepositions/particles, 2 articles, 3 verbs/modals, 3 nouns/pronouns, one each adjective, adverb, conjunction. The new *Dialogue/question* test meets with my approval and deserves lots of drilling in all grades.

Finally a word about *handwriting* (and please see the excellent article on page 24 in the last issue of TEJ — No. 25). It would be easy for us high-school teachers to blame the primary-school teachers for not educating bad habits out right from the start. However, we know that these same pupils' Hebrew handwriting is just as bad. Since we pride ourselves as a group on teaching not only English, but through the literature, and through the language, values as well, perhaps we might devote some of our time to orderliness, system, appearance, tidiness, legibility and intelligibility of script, of thought and of behaviour.

Yours,

Asher Harris, Pardess Hannah

Sir,

COMPOSITIONS IN THE BAGRUT

Permit me to make a few comments on one part of this year's English Bagrut examinations — the composition topics. I have marked mainly 5 point exam papers and I have found that the general level of the compositions was markedly better than in former years — a conclusion not necessarily applying to all the other parts of the exam paper. Besides the probably improving methods used by most English teachers in developing their pupils' writing skill, I believe that the didactically lucky choice of composition topics this year explains the better results in this part of the 5 point English Bagrut

questionnaire. I am particularly happy that we no longer call this item "essay writing", which it is not, but rather "composition writing", which is a more modest term but much more applicable to the tested skill.

My analysis of this year's list of composition topics indicates three theoretical aspects that are increasingly influencing the rationale of teaching English as a foreign language in Israel, as pointed out in a number of in-service courses held in recent years:

a) The stress on the humanistic approach to education in general and therefore also to the teaching of English — as distinctly different from the classical intellectual-cultural or the more recent practical-functional approach.

b) English language teaching in the secondary school must be integrated into the general trend of education for values and for personality development combined with the specific experience of living in Israel.

c) A more particular language teaching aim is to develop in our pupils the ability to transfer one set of knowledge — vocabulary, structures, fictional situation acquired in one reading unit — to another situation.

Let us see how these didactic principles were made use of in the composition topics of this year's English 5 point Bagrut paper.

Question 38 — the dialogue topic raises the "carpe diem" temptation or, if you wish, "the ant and the grasshopper" choice in a relevant 20th century milieu, and more specifically, in a topical Israeli atmosphere: inflation, savings-account plans v. the rage of travelling abroad. It is also connected with the eternal human problem of decision making. The pupils had the opportunity of using much of the vocabulary of "The Standard of Living" (D. Parker) and even of "All My Sons" (A. Miller). The parallel between this composition topic — the most popular among the four composition themes — and "The Standard of Living" was sometimes exploited too much.

Question 39 — the "speech" on a good cause and volunteering with reference to recent fund-raising campaigns — obviously turns attention to the value of "giving and not only receiving", to local volunteering possibilities for the young. Part of the vocabulary of "Everything that Rises Must Converge" (F. D. O'Connor) and of "My Dungeon Shook" (J. Baldwin) could be — and was — used; even some ideas in these curriculum items were transferred to the "speeches" — chosen by a more select group of pupils.

Question 40 — the recommendation letter topic — encourages pupils to focus their attention on the characteristics, problems, interests and ambitions of another person — usually their peer, personal friend, army comrade etc. — a prime goal of humanistic education! Those that chose this topic had the opportunity of using many adjectives and adverbs accumulated in their lexical reservoir obtained from practically all their reading material and most particularly

from "The Blind Man" (D. H. Lawrence) and from a "Summer's Reading" (B. Malamud).

Question 41 — the last topic in the list of composition subjects, also a "favourite" of many matriculants, offers the oppotunity for our pupils to "interview" their *present day* heroes and idols, some of whom they even know personally or are acquainted with through the media, unlike similar topics in the past, e.g. "Choose a historical personality..." of whom they know much or very little from text-book studies. Here again, the vocabulary used came from the whole gamut of the official reading program as well as from reading English newspapers and magazines where this is encouraged in the English class.

As indicated, I have found this year's compositions of genuine 5 point English students better executed than in former years, revealing personal interest in the subject chosen, and better mastery of vocabulary and language structures. I have had no case of an attempt to write the composition topics of yesteryear — a most refreshing and unusual experience! All four topics were chosen (which made the examiner's work less boring) though topics 38 and 41 were more "popular" than questions 39 and 40 — for obvious reasons.

If it is true — and it is — that the Bagrut questionnaire has its impact on the following year's classroom work, then English teachers will most probably make use of the above detailed aspects and didactic trends in their own effort to improve their students' writing skill.

E. Galore, Seminar Schein, Petach Tikva

שלום וברכה,

ברצוני להגיב על מאמרו של מ' טובין, **A Check List for Tests as Measuring Devices**, שהופיע בחוברת 'עלון למורים לאנגלית' האחרונה (מס' 25).

שמחתי על עצם הכללת הנושא של בדיקת הישגים לימודיים בעלון — רוב המורים אינם בקיאים בנושא זה. מאידך נראה לי, שדבריו של מר טובין מתבססים במידה יתירה על גישה מחקרית של מבחנים (בדיקת הישגים למודיים לשם הערכת יעילות ההוראה, או רמת התלמיד).

בשנים האחרונות גבר השימוש במבחנים מעוגנים בקריטריון (criterion references), ובהסקת מסקנות מתוך טעויות התלמידים (error analysis) כקווים מנחים למורה בשימוש במבחנים.

לפי גישה זאת ספק אם יש מקום לסעיף השלישי (discrimination), לפחות בצורה שנוסח:

א) התפלגות נורמאלית — הגישה של 'קריטריון' מחייבת אבחנה לפי 'עונה על הדרישות' או 'אינו עונה על הדרישות' (ייתכן, כמובן, להרבות בשלבים לאורך הרצף של 'שליטה מלאה' עד 'כשלון מוחלט').

המודה (או אחד הממונים על המורה) קובע את ה־'קריטריון': בסעיפים מסוימים ייתכן שהדרישה תהיה לשליטה מוחלטת (כגון 'אות גדולה בראשית המשפט') בסעיפים אחרים ייקבעו דרישות צנועות יותר, הכל בהתאם לאוכלוסיה, תנאי־הלימוד וכו'. עצם קביעת הקריטריונים הוא נושא חשוב לדיון בין המורה לבין הממונים עליו.

COMPOSITION — APPROACHES AND EVALUATION (PART II)

חלק שני של המאמר על החיבור גישות והערכה. עצות ועקרונות בהוראת החיבור המודרך והחיבור החופשי, ניתוח המיסקה, הצעות נושאים לחיבור.

TEACHING GIFTED CHILDREN

סדרת מאמרים על הוראת אנגלית לתלמידים מחוננים בתל אביב, חולון, פתח תקוה וחיפה (יסודי, חטיבת הביניים וחטיבה עליונה).

CAN THINKING HABITS BE IMPROVED ?

שיפור היכולת הקוגניטיבית של ילדים טעוני טיפוח על פי גישתו של ד"ר פרנקנשטיין וד"ר פויארשטיין, פיתוח היכולת לחשיבה מופשטת ומודעות לזמן ולצורות.

NEWS FROM INSTRUCTIONAL TELEVISION

חדשות מהטלויזיה הלימודית פעולות השתלמות פירסומים חדשים לכיתה ז', ותיאור התכנית החדשה לכיתה י'.

LETTERS TO THE EDITOR

מכתבים למערכת על הוראת השירה, על חשיבות כתב היד.
על בחינות כאמצעי מדידה, ועל בחינות הבגרות בתשמ"א 1981.

(אגב: נראה לי, שמספר התלמידים בכיתה רגילה קטן מדי, כדי לבדוק, אם התפלגות הציונים 'נורמאלית', או לא. מאידך, אחוז המצליחים הוא מספר מובן לכל אחד.

ל'אבחנה' (discrimination) יש חשיבות רק, כאשר המטרה היא למיין תלמידים, כי במקרה זה יש לקבוע ולהבחין בין תלמיד 'מצליח' לבין 'נכשל'. לשם שיפור ההוראה על המורה לדעת, מי שולט באילו סעיפים של החומר. למטרה זאת רצוי לפרט את תוצאות המבחן ב'מדודה' (profile), המפרט לפי סעיפים את מידת השליטה).

ב) פיזור התוצאות (statistical spread) איננו חשוב למורה. גם הידיעה, שכל התלמידים יודעים נושא מסוים, או — חלילה — כל התלמידים אינם יודעים נושא מסוים, היא ידיעה חשובה למורה.
(ידיעה זאת אינה תורמת למיון התלמידים, כי היא אינה מבחינה בין 'מצליחים' לבין 'נכשלים').

ג) 'נתוח טעויות' — סעיף זה אינו כלול במאמר, אך נושא זה חשוב: יש להדריך את המורה לעיין בתשובות הבלתי—נכונות ולגבש השערות של סיבות הטעויות. הידיעה, שהתלמיד טעה, אינה מספקת, כדי לגבש דרך לשיפור ההוראה: יש לדעת גם, למה טעה התלמיד.

בברכה
יעקב גוטהולד, ראש המדור למדידה חינוכית, משרד החינוך והתרבות.

תמצית המאמרים שמופיעים בגליון זה:

INFORMATION FOR ENGLISH TEACHERS

מידע למורים על: הבחינה בהבנת הנשמע, תכנית לימודים חדשה בספרות, על הוראת מיומנויות הקריאה, אנגלית במסלול מסמ"ם, סירסומים חדשים, האוניברסיטה הפתוחה, עתונים לתלמידים, שעתיים שהיה בבית הספר.

RELEVANT ISSUES IN CONTEMPORARY HUMANISM

תכנית העשרה חדשה לכיתות י"א—י"ב במגמה להעמיק ערכים חינוכיים־חברתיים כלליים בלימודי אנגלית. הקורס מטעם בית הספר לחינוך באוניברסיטה העברית.

MATRICULATION RESEARCH PAPERS IN ENGLISH

הצעה לכתוב עבודות גמר באנגלית הן לתלמידים עולים חדשים הן לתלמידים אשר מצטיינים באנגלית.

TEACHING POEMS

דרכים בהוראת השירה באנגלית בכיתות ה'—ט'.

ON POEMS OF SUFFERING

השוואה בין שיריו של אדן לבין שירו של המשורר הפולני מילוז, והצעות להוראת שירים על נושא הסבל האנושי.

APPROACHES TO LANGUAGE LEARNING

הרציונל מאחרי השיטה הקומוניקטיבית בהוראת שפות זרות, כנגד תלות־יתר בתכנית דקדוקית מדורגת.

APPLIED LINGUISTICS CONFERENCE

דו"ח מהוועידה הבינלאומית בבלשנות שימושית, קיץ 1981 ותיאור כמה מהרצאות המפתח.

EDUCATIONAL CENTERS

תאור עבודתם של מרכזי למידה לכיתות ד'—ו', עם הצעות לעבודה עצמית ועבודה בקבוצות.

THE PUPPET THEATRE IN THE ENGLISH LESSON

תיאטרון הבובות באנגלית — יתרונותיו, דרכי הפעלתו, ועצות מעשיות.

משרד החינוך והתרבות
המזכירות הפדגוגית – הפיקוח על הוראת האנגלית

עלון למורים לאנגלית

מספר 26

טבת תשמ"ב, ינואר 1982